# THE MUSICAL TIMES

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MAY 1, 1894.

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#### CHESTER

TRIENNIAL MUSICAL FESTIVAL, 1894.

#### LIST OF WORKS TO BE PERFORMED.

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In the Cathedral. — Wednesday Morning, July 25, ELIJAH (Mendelssohn). Wednesday Bvening, SYMPHONY IN C MINOR (Bethoven); HEAR MY PRAYER (Mendelssohn); ADAGIO AP-PASSIONATO, for Solo Violin and Orchestra (Max Bruch); REQUIEM (Verdi). Thursday Morning, July 26, JUDITH (Dr. Redullem (Verdi). Thursday Morning, July 26, GRAND MASS IN D MINOR (Cherubini); ANDANTE IN G, for Solo Violin and Orchestra (Beethoven); New Sacred Cantata, THE SOUL'S FOR-GIVENESS (Dr. F. J. Sawyer); GRAND SYMPHONY IN C MAJOR (Schubert). FEIDAY EVENING, THE MESSIAH (Handel).

In the Music Hall.—TEURSDAY EVENING, NEW SYMPHONY (Dr. Joseph C. Bridge) and THE GOLDEN LEGEND (Sir Arthur Salivan).

Principal Artists:

Miss ANNA WILLIAMS, Mdlle. ANTOINETTE TREBELLI,
and Miss MEDORA HENSON.

Madame MARIAN MCKENZIE and Miss CLARA BUTT.
Mr. EDWARD LLOYD and Mr. IVER MCKAY.
Mr. ANDREW BLACK and Mr. BANTOCK PIERPOINT.

Tickets, Programmes, and all information may be obtained from Messrs. PHILLIPSON and GOLDER, Eastgate Row, Chester; or from the Hon. Secs.,

Dr. JOSEPH C. BRIDGE, Rev. HAROLD H. WRIGHT.

### THE GUILDHALL SCHOOL OF MUSIC.

Established by the Corporation of London, 1880.

Principal: Sir Joseph Barnby.

The Term commenced on Monday, April 23.

"Carmen" (Bizet) will be performed by the Students of the School at Druy Lane Theatre Royal (by kind permission of Sir Augustus Harris), on Friday, May 25, at 2 o'clock.

For prospectuses and all further particulars apply to the Secretary.

By order of the Committee,

ARTHUR SAUNDERS, Acting Secretary. Victoria Embankment, E.C.

#### ROYAL COLLEGE OF ORGANISTS.

The Annual College Dinner will take place at the Holborn Restaurant, on May 10, at 7 p.m. Professor Sir J. Stainer, M.A., Mas. Doc., will preside. Tickets, 5s. each, exclusive of wine, may be obtained on application at the College.

The Examinations for Fellowship and Associateship will commence respectively on July 17 and 27.

The FR.C.O. Solo Playing Tests for the July Examination will be Prelude and Fugue in A major, J. S. Bach, No. 3, Vol. II., Peters' edition; Organ Sonata, No. 6, Mendelssohn; and "Dithymah," Basil Harwood (Messrs. Novello and Co.)

The College Library is open daily from 10 to 5, and on Tuesdays and Thurdays from 7 to 9.

Members desiring practice on the College Organ may obtain particulars on application.

The large Hall, and sundry smaller rooms, may be hired for concerts, meetings, Ac.

Hart Street, Bloomsbury, W.C.

### UNIVERSITY OF DURHAM.

#### DEGREES IN MUSIC.

Full particulars of Examinations, with copies of former Exam. papers, may be had on application to Dr. Armes, The Bailey, Durham.

QUEEN'S HALL, Langham Place.—TUESDAY
of "Wrist and Finger Gymnastics for Pianoforte Students," &c., &c.,
will LETTER on the HAND AND ARM, AND ITS RELATION TO PIANOFORTE PLAYING. Tickets, 2s. 6d. (reserved)
add is. (unreserved), may be had from Chappell's, New Bond Street;
Miss Nellic Chaplin, 138, Marylebone Road; or the principal Music
Libraries.

### ROYAL ACADEMY OF MUSIC, TENTERDEN STREET. W.

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Patrons: HER MAJESTY THE QUEEN AND THE ROYAL FAMILY. President: H.R.H. THE DUKE OF EDINBURGH, K.G. Principal: Dr. A. C. MACKENZIE.

Lecture by Mr. E. F. Jacques, May 2, at 3. Lectures by Mr. F. Corder, May 9, 16, 23, and 30, at 3. Fortnightly Concerts, May 5 and 19, at 8. Performance of "Philémon et Baucis" and "I Pagliacci," May 9, 10,

II, and 12, at 8.

Prospectus and all information may be obtained from the Secretary. F. W. RENAUT, Secretary.

### ROYAL ACADEMY OF MUSIC.

A GRAND ORCHESTRAL CONCERT will be given at Queen's Hall on Thursday, May 10, commencing at 3 o'clock, in Commencation of the Completion of the Seventieth year of the work of the Institution.

The whole of the music will be selected from the works of distinguished Past Students, and will be performed by Past and Present

Students.

The Concert will be under the immediate patronage of His Royal Highness the Duke of Saxe-Coburg and Gotha, President of the Institution, who has graciously signified his intention of being present. Programmes and Tickets, price 21s., 10s. 6d., 5s., and 2s. 6d., may be obtained from the Secretary, Royal Academy of Music, at the Queen's Hall, and at the usual Agents.

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Warden and Licensed Lay Chaplain:
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A.C.C.G. and F.C.C.G. Diploma Examinations, July 3 and 4.

A.C.C.G. and F.C.C.G. Diploma Examinations, July 3 and 4.

LECTURES.

May 10, 5 p.m.—"The Development of Anglican Church Music."
Dr. J. H. Lewis.
Organists (Members) desiring appointments have a free use of the Register, which is open to the Clergy.
Representatives required in England and abroad.
The 189, Calendar gives full particulars of the competitions, &c.; also contains a "Guide to Degrees and Diplomas in Music" (English and Foreign), with Academic Costume. Post-free, 14 stamp.
Past Examination Papers, 1s. per set.
For further particulars, read The Church Musician, and apply to Dr. Lewis, "Silvermead," Twickenham, S.W.
By Order of the Council.

### QUEEN'S HALL, LANGHAM PLACE.

Mrs. CLARINDA A. WEBSTER, L.R.A.M., begs to announce a MENDELSSOHN CONCERT, on THURSDAY AFTERNOON, May 10, at 3 o'clock.

Miss MARGARET HOARE. Mr. IVER McKAY.
Solo Violin, Mr. GERALD WALENN.
THE WALENN STRING QUARTET.
Pianoforte, Mr. STANLEY HAWLEY.
Mrs. WEBSTER will give a short sketch of Mendelssohn's life.
Tickets, 5s., 3s., and 1s., may be had at the principal Libraries Robert Newman's Ticket Office, Queen's Hall; or, of Mrs. C. A.
Webster, Granville House, 90, Angell Road, Brixton.
Under the direction of The Concert Agency, Limited, 2, Oxford Mansions, W.

#### MR. CHARLES FRY'S RECITALS WITH

### MISS OLIVE KENNETT, QUEEN'S HALL, THURSDAY EVENING, MAY 10.

The Programme will include "The Dream of Eugene Aram," with Dr. Mackenzie's incidental music, and "Manfred's Address to Astarte," with Schumann's Music. Small orchestra. Tickets, 5s., 3s., 2s., Queen's Hall; Tree's Ticket Office; or, of Mr. Charles Fry, 38, Berners Street

### PROFESSIONAL NOTICES.

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Westbury Road, Wood Green, N.

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A Novel Programme for a Ballad Concert.

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(IN COSTUME),

AND

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#### MR. WILLIAM DEVER

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### MR. CHARLES MANNERS

(Primo Basso, Royal Italian Opera, Covent Garden),

### MR. MACKENZIE MURDOCK

(Solo Violinist at the Principal Orchestral Concerts in London and the

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### SIGNOR ANGELO MASCHERONI.

SUGGESTED PROGRAMME FOR BALLAD AND OPERA (IN COSTUME) CONCERT.

Part I. could consist of Ballads, Scenas, Duets, Violin Solos, &c. Lasting for about an hour and a quarter.

Part II. Opera or Operetta in Costume. To play an hour or an hour and a half.

SUGGESTED PROGRAMME FOR A CHORAL SOCIETY.

Part I. A small Oratorio work with Chorus.

Part II. An Operetta in Costume or the above party can be engaged

for a whole work (Oratorio or Opera), or Opera in Costume, or Recital.

### RÉPERTOIRE.

"Gabriella" (Emilio Pizzi), "Faust" (Gounod), "Philemon and Baucis" (Gounod) (by arrangement with Sir Augustus Harris), "Maritana" (Wallace), "Bohemian Girl" (Balfe), and most of the usual Oratorios, &c.

"Gabriella" (by Emilio Pizzi) has been played in Costume by Madame Adelina Patti in her last tour through America, and is to be played by her in London this season (vide Press opinions). The Garden Scene from "Faust" or "Philemon and Baucis" or "Maritana" or "Bohemian Girl" (without Chorus), but in Costume, is good for Second Part of a Ballad Concert.

Everything, such as Costumes, &c., will be provided by the Party. A Piano is sufficient. No Scenery is required.

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PRIZE GLEE COMPETITION, 1894.

NOTICE.—The examination of the manuscripts received in connection with the above Competition has been unavoidably delayed. The result of the Competition will be announced in The Musical Times for June 2019. for June next.

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Reent Press Notice.—"Hymn of Praise," at St. Leonard's.—"Master Bennett's sweet voice was heard to great advantage, and in the duet with the tenor his singing was a superb piece of vocalisation."—The Otherser, March 31, 1894.

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SALISBURY CATHEDRAL. There will be a COMPETITION for one CHORISTERSHIP on TUESDAY, MAY 15, at 12 noon, at the Organist's house. Candidates must as a rule be between the ages of 8 and 10, but exceptions may be made. Apply, as soon as possible, for information as to references required, payments, &c., to Rev. G. E. Dorling, The Close, Salisbury.

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### THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1894.

### LISZT'S BIOGRAPHY.

Miss L. Ramann has already received the hearty congratulations of THE MUSICAL TIMES on the completion of her Life of Liszt,\* the first volume of which, treating of the period 1811-40, was issued in 1880. Part 1 of Vol. II. (1841-47) followed in 1887, and the concluding portion (1848-86) bears the date of the present year. Sketches and reminiscences of Liszt, in various languages, have been issued in profusion, but here we are put into possession of the solitary example of a book which treats of the master's life and works from the day of his birth to that of his death. For comprehensiveness and completeness, if not also for its reliability as to the facts advanced, it stands without a rival. As a personal friend of many years' standing, and as a devoted admirer of

\*"Franz Liszt: Als Künstler und Mensch." Von L. Ramann. Leipzig: Breitkopf und Härtel. Liszt, Miss Ramann had opportunities of gaining information at first hand which were denied to others, and these she has undoubtedly turned to good account. It seems well to recall that some years ago, when the late Dr. Hueffer was editing a series of short biographies of "Great Musicians," the present writer asked him: "Will you not include one of Liszt?" He replied, "No! that would require an immense amount of research among foreign newspapers, &c. Miss Ramann has gone over the whole ground, and it would be waste of time for anyone else to go over it again. We must wait for her forthcoming book."

Now we have got it in its entirety, and though it is hinted that it may be followed by a supplementary volume—for Miss Ramann by no means restricts herself to detailing facts, but also often indulges in furnishing criticisms and analyses of Liszt's works—intending biographers on a smaller scale and writers of dictionary notices will find ample and interesting matter

for the exercise of their pens.

Though the heading of the present notice, "Liszt's Biography," is suggestive of a review of Miss Ramann's entire work, we must restrict ourselves to speaking of its last instalment. This will probably be regarded as the most interesting of the series, from the fact that, probably for the first time, it furnishes us with a tolerably detailed account of the master's sojourn at Weimar (1848-61), which—he having retired from the world as a "pianiste ambulant "-gave birth to the most important of his musical and literary works. By no means its least interesting portion is that devoted to a biographical sketch of the Russian Princess, Carolyne von Sayn-Wittgenstein, a most remarkable woman, to whom Liszt was attracted far more by her extraordinary intellectual acquirements than by her personal appearance—for she was no beauty - and who exercised a strong influence over him in the way of encouraging him to occupy himself with musical composition, and who, acting as his amanuensis, did something more than assist him in his literary work, much of which owes its elabora-tion to her facile pen. Though at times Liszt dictated, at others he left it to her to do what she would with his thoughts. This accounts for much of the freedom and extravagance of diction (so different from that of his letters to Wagner and others) which obtains in some of his literary articles, many of which, originally written in French by the Princess, were, in the first instance, translated into German by the late lamented composer, Peter Cornelius, who, on discussing Liszt's article on the "Fliegende Holländer" with the present writer, remarked: "If you think of reproducing it in English, you will do well to eliminate much that is due to the Princess Wittgenstein."

It turns out that the first performance of "Lohengrin" (Weimar, August 28, 1850) was quite as much due to the Princess as to Liszt.

Liszt, in spite of his unqualified admiration for the work, was in doubt as to the expediency of being the first to bring it forward. The Princess argued that it was time that way should be made for Wagner. Liszt relented, and at once obtained the Grand Duke's approval. The much-abused term "music of the future," we learn, was also due to the Princess. It came about in the following manner: At a party at the Altenburg, after one of the early per-formances of "Lohengrin," which did not at once make its mark, as "Tannhäuser" had done, the Princess was discussing the work with the famous critic, F. Brendel, who maintained that "Lohengrin" was far in advance of the times, and had been brought forward too soon. "Then," retorted the Princess, "let us make music for the future." Liszt came in at the moment and caught up the expression, which he adopted at the next supper party by proposing as a toast "the musicians of the future." Progressionists welcomed the term, and enrolled themselves under the banner of the Future; but obstructionists soon adopted it as a term of contempt. For this reason, some years later, Brendel, at a large gathering of musicians, proposed the "New German School" as an appropriate substitute. change was at once accepted by the progressionists, but it cannot be said, even now, that it has become one of general adoption.

Miss Ramann has much, which is both interesting and instructive, to tell about Liszt,

both as a conductor and as a teacher. She claims for him that, as a conductor, he reduced to a system the method inaugurated by Beethoven. This is explained by the statement that before Beethoven all instrumental music was based upon beauty of form and intellectual restrictedness (geistigen Gebundenheit), and that for the representation of this the "strict' style of conducting (i.e., beating the time of each bar and its constituent parts) was allsufficient. When, with Beethoven's poetical ideas, romanticism and dramatic scenes entered into the scope of instrumental music, a more varied kind of accentuation ("free" conducting) became necessary. This consisted in indicating the phrasing of, it might be, long drawn-out passages, rather than in beating the time of "Periodic delivery" each separate bar. ("Periodische Vortrag") was the term which Liszt adopted for this portion of his method. As a whole, he characterised his system as "style in performance." Though Liszt effected much by his mien and gestures, it was one of master sat at his writing-table, pen in hand. his maxims that all, or nearly all, the conducting should be confined to the rehearsal, so marked: "That won't do." "Why not?" that little or no help should be required from the conductor at a performance. Thus at performances, which had been adequately rehearsed, he would often stop beating time continuing to do. The still represent the still represe rehearsed, he would often stop beating time, and only resume doing so when it became actually necessary. It was an easy matter for him to familiarise the Weimar Orchestra with London: Novello, Ewer and Co. 1888.

this method, but it was a method very naturally opposed when he came to stand before a strange orchestra. It is hardly necessary to state that his system of "periodic delivery," or "pantomimic conducting," as Mr. Manns has termed it, has been in the main adopted by nearly every competent conductor of the present day.

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Probably no one ever had so many pupils as Liszt had. As a teacher of the pianoforte, opposed as he was to the cut and dried academical method, which put technical acquirements above intellectual reproduction. it was his wont to teach by precept and example. Not only would he play to his pupils, but he would exemplify to them what was to be done by reference to external circum. stances, poetry, painting, sculpture, &c. As an example of this mode of procedure, Miss Ramann relates that on one occasion of his trying in vain to make a pupil comprehend the proper rendering of Chopin's tempo rubato, he took him up to the window and bade him look out. A strong wind was blowing. "Look at that tree," he said, "the leaves and twigs are swaved about by the wind, but the branches and trunk stand firm-that is tempo rubato."

This agrees with Chopin's dictum that the left hand is to be regarded as the conductor, who keeps strict time, but that certain liberties are to be allowed to the right—the "singing hand. So much is this at variance with the practice of the majority of present-day Chopinplayers, and the information to be derived from dictionaries, that it seems not out of place here to refer those interested in the matter of Chopin's tempo rubato (which widely differs from that of the Hungarian school, &c.) to the exhaustive account given of it on pp. 100-103 of Vol. II. of Professor Niecks's book on Chopin.\*

Liszt pursued a similar course with his composition pupils, or rather, to be strictly within the mark, with the shoals of young composers who were never tired of pestering him for his advice and criticism in regard to their immature attempts. In the kindliest way he was always ready to look at their manuscripts, and, without laying down the law, would remark: "This passage might have been otherwise," or "I should prefer it thus"illustrating his meaning on the pianoforte. An amusing anecdote is told of a certain Rudolf Viole, a young composer, who, one fine summer morning, brought him a sonata in a single movement, after Liszt's design. The Pointing to a far-fetched modulation, he recontinuing to dispute the point, Liszt, waxing warm, rose from his seat, and advancing

towards the young obstinate, filliped his pen full of ink on to his newly-starched white waistcoat, and remarked: "That, too, will do, but it ought not to be."

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Several amusing anecdotes are told, for the first time, we believe, of Liszt's coming into contact with other composers. Here is a good one of his meeting with Schumann at Düsseldorf early in the fifties. At an afternoon party Schumann was all agog to hear Liszt play. Liszt had brought a new concert-piece with him, and sitting down at the pianoforte, Schumann sat down by his side, to turn over the leaves of his manuscript. Before Liszt had played a few pages, Schumann edged back his chair, and by the time the performance was concluded, he had vanished, having edged himself right away back to the door! Curious, it seems, that Schumann, who himself was for long regarded as a musical heretic, should have taken offence at Liszt's progressiveness, and should thus have posed as a true conservative! As hinted above, a large part of Miss Ramann's book is devoted to analyses, with copious musical examples, of Liszt's Symphonic Poems, &c. All honour to the lady who sets herself such a task! But it must be confessed that, in the absence of a performance and of a full score, such essays, helpful as they may be to students, are thrown away upon the general reader. Nevertheless, without them and the account given of Liszt's literary works the book

would be incomplete.

It would be easy to enlarge upon its contents.

But we refrain from attempting this in the hope that the complete work may some day be issued

in an adequate English version.

#### FROM MY STUDY.

Maria Felicita Malibran, whose portrait is given herewith, lives not only in history, but in song. Her sudden and tragic death in mid-career extinguished so much of the world's delight that the popular imagination was excited as on few occasions of a like sort, and the curious in such matters may, by searching the periodicals of 1836, judge for themselves how greatly the sympathies of England were stirred. A poet, who may be recognised by his initials, "L. B.," exclaimed—

O God, that life should float
On many a golden note,
When the sweet singer's lips have changed to ashes!
That we should see—(as now
I see her fine pale brow)—
Things that have passed away like lightning flashes.

Oh, never, never more
Will Nature's self restore
The treasure vanish'd like a star swift falling;
Down to the deep it goes
In hush'd and dark repose,
Leaving the wondering gazer vainly calling.

Yes, all that World of Life,
Of passion and wild strife,
The strife of soul, the ecstasy of feeling;
That mind which held the mirth
Of Eden more than Earth—
That world of life the grave is now concealing.

Her voice, Love's unseen lute,
Oh! say it is not mute;
Still, still within us is its music ringing;
Long may we hear in her
Our heart's interpreter,
Long hoard the marvels of her matchless singing.

Thus, in lower or in higher strains, sang the universal Muse, amid the darkness that followed

the extinction of a great light.

The sudden death of Madame Patey brought mind the circumstances under which Malibran was taken from the scene of her triumphs. No fantastic legend can grow up around the plain record of facts, since there were witnesses, among them Mrs. Vincent Novello, who committed their testimony to paper immediately after the event of September 23, 1836. Malibran fell from her horse in April of the same year, and was injudicious enough to conceal the accident from her husband, De Beriot. The result was frequent and prolonged suffering, which had a deadly effect upon an abnormally sensitive organisation. As to the great singer's peculiarities in this respect, there is a statement from the pen of Mr. Belinaye, a London physician, who had an intimate knowledge of her constitution. According to this witness, Malibran overstrained her nervous system at an early age, and was "subject to fits of hysteria, akin to epilepsy, and to attacks of catalepsy, such as I have never seen elsewhere and hope never to see again." He describes one of the cataleptic fits: "Her whole frame became immovable, and as suddenly as if she had been converted into a statue by the wand of an She remained standing for two hours, neither hearing nor seeing any external object." Mr. Belinaye goes on to tell how, on suddenly waking from the trance, she flung herself down a flight of steps, and how, on the morrow, she went to the King's Theatre to appear in "Semiramide," though unable to stand. She was dressed for her part while sitting, "and when the moment came that she was to appear, to the unutterable astonishment of her friends, she rushed on the stage and drew down thunders of applause by her unrivalled acting and singing." It can easily be understood that upon such a nature as this long months of pain would operate surely if slowly towards the moment when the "silver cord" would snap.

The story of the terrible death-bed at Manchester has been told a thousand times and, even after the lapse of sixty years, one does not care to dwell upon it. It is enough to read a few lines which appeared in the Morning Post: "Her agonising cries that night will not be erased from the memory of the writer of this article, who was within a short distance of the room in which she expired. She constantly ejaculated 'Je m'étouffe—O mon cher ami.'" That a creature so beautiful and gifted should thus perish is one of those mysteries at which we must wonder, and against which we may even be tempted impotently to revolt, but can

neither understand nor know where to go for an explanation. And she was only twenty-

eight!"

That writers in the public press and elsewhere commented upon Malibran's death in almost rhapsodical terms surprises none who now read their words. Making allowance for the working of the emotions such an event could not fail to stir, we get at the facts of Malibran's personality and genius. Here are a few testimonies. As to her face:

deserved all our honour and sympathy. She was the greatest genius in her particular walk in life, and, what is better, she was a right noble woman."

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As to her voice and its use:

"Her voice, which was a contralto in character, took a range that was perfectly astonishing. We have heard her descend to F and E flat below the lower C in the treble clef, and reach C and D in alt. In execution she kept the listener in a state of wonderment, "It has been said that she was not handsome. and in the most complicated fiorituri she not



She certainly had not a drawing-master's eyes, only performed all that the most flexible nose, and mouth; but if a face capable of mechanicians could achieve, but even then expressing every emotion of the mind be not beat them in their own stronghold, for she was the very essence of beauty, we prefer what the sure to add some exquisite grace entirely her common observer would term plainness."

As to her character:

not run back, and retrace every 'trick and line | . . . Her principal characteristic, however, of her sweet favour'; recalling all her grandeur of soul, her womanly generosity—prodigal, uncalculating, trusting, boundless;—her merry quirks; her humorous sallies; her merry epic flight, embracing the sublime of anger and quirks; her humorous sallies; her humor genius! Gracious be their memory, for she the playful, and even the burlesque."

own, and we venture to say that no mortal ever heard her sing the same piece precisely alike, "With what affectionate reminiscence do we or repeat a cadence when she has been encored.

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Charles Auguste de Beriot, Malibran's second body of his dead wife to be buried by strangers, husband, does not kindle the enthusiasm which had hurried to Brussels, in order, as was the very name of his gifted wife serves to light very broadly asserted, to look after the deceased up. He was of much commoner clay, although lady's property. The Times took the matter belonging to an old and esteemed family, and up in a severe manner, and thundered its a violinist of great distinction. Born at Louvain loudest against the offender. This may have in 1802, De Beriot began to play in public been hasty judgment, but assuredly the conduct at nine years of age, and continued his career of De Beriot called for explanation, which, after as performer and teacher till 1852, when sudden no long interval, was forthcoming. A Dr. blindness compelled his retirement. He died Belluomini came forward to show why the



at Brussels in 1870. Violinists still know this new-made widower ran away, and that there

artist by his numerous compositions, but by the were good reasons for his doing so. In the general musical public he is best remembered as the husband of his wife—as the man of whom Malibran is said to have been devotedly fond. In that capacity, however, a shadow the still continue to this champion, it could not be wrong for a foreigner to follow the custom established on the greater part of the fond. In that capacity, however, a shadow the still continue to the continue to the continue to the still cont still continues to rest upon his good name. the majority of Continental husbands see the All England, moved to grief by the loss of a breath out of their wives and then betake great and favourite artist, was horrified to hear, themselves to travel? Belluomini added that at the same time, that De Beriot, leaving the De Beriot, having neither slept nor eaten for

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nine days, was in such a state of body and mind that it became necessary to remove him from interment of the forsaken remains, and the a place where everything contributed to augment interests of Malibran's son, Wilfrid de Beriot his trouble. Such a state of things is con- were very promptly looked after by a council ceivable; but this exhausted and broken-down in which Rossini, Nourrit, Traupenas, Herz. man, whose wife died on Friday within a few and Schlesinger took part. minutes of midnight, was well enough to travel by coach from Manchester to London, reaching wit to see what a mistake he had made, and the Metropolis in time to catch the Antwerp wrote to the Boroughreeve of Manchester, "enboat between nine and ten on Sunday morning.

Pretty good work for a man bowed down by fasting and distress. The Doctor appeared to The letter was referred to the Festival have very little faith in his own argument, committee, who, after consultation, advised a

Manchester merchant, Mr. Beale, saw to the

De Beriot-it must be said for him-had the

flat refusal, on the ground that the body had been forsaken and the interment left to strangers. This reason the Musical World called "remarkable," adding that the committee "did not sufficiently make allowance for peculiar emotions under such a bereavement." The emotions which prompt a mourning widower to put hundreds of miles between his wife's body and himself at the earliest possible moment must be peculiar indeed.

Henrietta Sontag was born (May 13 1805) to the stage and bred in the atmosphere of the footlights. Germany, like England, had its families of artists, to one of which she belonged; from her earliest infancy lead. ing a nomadic life, wandering from place to place with her relatives, and doing,

when she played Salome in a popular opera called "The Daughter of the Danube." "On admired for the infantile graces of her person she went to Prague and distinguished herself by playing children's parts under the direction of Weber, who was then director of the music at



and went on to say that if De Beriot had even at the tender age of six years, what she acted wrongly the blame shall be upon him could in the interest of the common weal (Belluomini) as the stricken man's instigator The child had seen but half-a-dozen summers and adviser

The reply of the *Times* contained some nasty questions: "Is it true, as alleged, and believed that occasion," says a biographer, "she was at Manchester, that M. de Beriot gave instructions for his wife's burial two hours before she died? Is it true, as alleged and believed at Manchester, that during a part of that time he and his medical friend were employed in part. and his medical friend were employed in packing up the jewels and dresses of the still living wife, in order to carry them away to Brussels?" I can find no reply to these queries. A the Bohemian Opera-house. Here the young

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that she was permitted to study at the Conservatoire, although not old enough to satisfy the rules. Presently came the supreme chance of her life. The prima donna being ill, Sontag, then a girl of fifteen, was offered her part—that of the Princess of Navarre in Boieldieu's " Jean de Paris." "The facility of her voice," says the authority already quoted, "her budding beauty, the trouble which made her heart full of mysterious presentiments, won for her a success which augured well for the future of her talent." She was now fairly launched upon the uncertain

waves of an operatic career.

It is impossible to follow Sontag's course minutely, and I pass on to 1824, when she accepted an engagement at the German Opera in Leipzig. Then, far more than now, Teutonic singers were overshadowed by Italian artists, and the Germans were delighted to find in Sontag a prima donna apparently destined to take the place once held by Mara, and to be the "bright, particular star" of the national stage, "The admirers of this great artist's genius," it is said, "were composed of the youth of the universities, and of all the ardent and generous souls who wished to redeem Germany from foreign domination, as well in the realm of imagination as in that of politics. . . . They felt obliged to Sontag for consecrating a magnificent organ, and a vocalisation far from common on that side of the Rhine, to the rendering of the strong and deep music of Weber, Beethoven, and Spohr, and of all the new German composers who had broken truce with foreign impiety and given full scope to the genius of their country. Surrounded with homage, celebrated by all the beaux esprits, sung by the students and escorted by the huzzas of the German press, Sontag was called to Berlin, where she made her *début* with immense success." It is even said that the Hegelian philosophers "made her the subject of their learned commentaries, and hailed, in her limpid and sonorous voice, the blending of the subjective with the objective in an absolute unity." This, however, must be a joke, and was, no doubt, made in Paris.

"I never loved a dear gazelle," &c. Germany soon had to sing that plaintive strain, for Sontag had no thought of sacrificing herself on the altar of nationality. Like all other prime donne, she preferred a brilliant personal triumph to everything else. She longed for music more adapted to display her vocal means than that of the German composers; she dreamed of success on boards more illustrious than those of Berlin or Leipzig, and so, in 1826, took up her abode in Paris, leaving her fellowcountrymen disconsolate, and, it may be, just a little angry. In Paris, Sontag had to encounter the rivalry of Malibran, and a fierce struggle for supremacy resulted between the Spanish Juno and the Teutonic Venus. I regret to say countenance by the slightest sign of effort.

artist gave such promise of future distinction They were compelled to meet on the stage, but they would not both be seen in the same saloon, and when they appeared in the same opera each did her very best to sing the other down. Says an imaginative writer: "Their vocal Congreve rockets set the audience on fire. Now the Trojans and now the Greeks carried it. The parterre rose and subsided like the waves of the sea under the Olympic deities." In time the great rivals, becoming weary of a struggle wherein neither could definitely conquer, shook hands and made it up.

Not long afterwards, Cupid did for Malibran what her own powers could not achieve, and removed Sontag out of the way, the German artist becoming the wife of Count Rossi and (January, 1830) bidding, as she thought, a final adieu to the scene of her triumphs. During this first part of her stage career, Sontag several times appeared in London as a member of the Opera company. It was here, indeed-at a concert for the benefit of Mr. Ella-that she and Malibran agreed to be

friends.

Countess Rossi had twenty years of life as a grande dame, and then came distress, both husband and wife losing their fortune in the revolutionary storm of 1848-9. Reduced to poverty, Sontag determined to resume her place on the stage, and accepted, from Lumley, an offer of £17,000 for the season of 1849. She was then forty-four years old, and, of course, not in the prime of her attraction as actress or singer. Moreover, she had to contend against the Jenny Lind "fever," which practically put all others out of the field. In 1850, and again in 1851 and 1852, Sontag visited London.

There is little more to tell. In 1852 Sontag accepted an engagement in America, where success was great and pecuniary reward plentiful. She next visited Mexico, and died in the capital of that country, June 17, 1854. The remains were brought to Europe and interred in the Abbey of Marienstern.

It is curious, as completing a certain parallel between Malibran and Sontag, that Count Rossi quitted Mexico immediately after his wife's death, "leaving the body to be sent to the port

by a carrier, with other parcels."

The following observations upon the gifted songstress are taken from the works of Scudo, the eminent French critic: "In the magnificent casket of vocal gems which Sontag displayed every night before her admirers, we especially remarked the limpidity of her chromatic scales and the brilliancy of her trills, which sparkled like rubies on a velvet ground. Each note of those long-descending spirals stood out as if it had been struck isolatedly, and attached to the following note by an imperceptible and delicate solder, and all these marvels were accomplished with a perfect grace, never disfiguring her that the ladies carried the war into private life. charming figure, her fine limpid and soft eyes,

her elegant form and her stature, springing and supple as the stem of a young poplar, finished the picture and completed the enchantment."

"Ten thousand sat
Patiently present at a sacred song
Commemoration mad; content to hear
Messiah's eulogy for Handel's sake."

This was Cowper's way of putting an important question connected with the performance of sacred oratorio for purposes of entertainment, and not a few worthy Christian people still think that Cowper and his friend, John Newton, were quite right in lifting up their voices against what they held to be a form of sacrilege. Members of the Society of Friends have greatly distinguished themselves in asserting this opinion, and it must be fresh in recollection that a Quaker Mayor of Leeds, who held office in a Festival year, issued an address excusing himself from taking the part usually assigned to the civic chief on such occasions. Looking through a "Life of Joseph Sturge," the Birmingham corn merchant and philanthropist, I found interesting evidence as to his views on the subject. When the Town Hall was built (1830) Birmingham was governed, not by a Mayor and Corporation, but by a body known as Commissioners of the Birmingham Street Act. Sturge had been elected a member of this Board, but, presumably, was not one of those who procured an Act of Parliament authorising the erection of a Town Hall, and providing that the building should, from time to time, be placed at the disposal of the Governors of the General Hospital for the purpose of holding Musical Festivals in support of that Institution. This clause offended the good Quaker very much. The hall was to be built out of public taxation, and Sturge held that it was a violation of religious liberty to tax persons for the support of anything which they conscientiously believed to be inconsistent with Christianity. As combative and bold as his co-religionist, John Bright, Sturge was not content with a mere protest against the clause. He issued a circular to the Commissioners, stating that he intended moving a resolution worded as follows at the next meeting: "That no money be expended on the Town Hall with a view to its being appropriated to the performances of the oratorios, and that an early application be made to Parliament for the repeal of that part of the present Act which places it occasionally under the control of the Musical Committee of the General Hospital." The resolution having been moved, seconded, discussed, and rejected, Sturge promptly retired from the Commission, and issued an appeal to the public asking them "calmly to consider whether they could with propriety attend a performance involving the profanation of the most serious subjects which the human mind can contemplate, by their application to purposes of amusement." The Festival took place, as a matter of course, and then the indefatigable

Quaker issued a final address beginning thus: "The excitement of the Festival is over; retire now to your closets and—with that sacred volume before you from which the most momentous truths have been extracted to be sung for your amusement by actors and actresses and to be mixed up in the same entertainment with the fancy ball and the songs and glees of the stage—ask yourselves the question whether . . . you can stand guiltless in the sight of God for the sanction and encouragement you have given to the prostitution of this infinitely solemn subject."

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Sturge's rigid views did not prevail, nor was it well they should; but one can readily see why devout minds were offended by musical Festivals as carried on sixty years ago. Works of sacred art dealing with themes of the highest religious import were certainly out of place when associated with fancy balls and the rest of the "attractions of Festival week." Sturge and his associates, though their end was not fully gained, did not labour in vain. All the objectionable features against which they protested have long since been removed, and now a musical celebration is innocent of offence against any but such as hold that sacred themes should be not dealt with at all, save in religious worship.

# PERSONAL REMINISCENCES OF BEETHOVEN.\*

(Concluded from page 227.)

On the appointed day, March 3, I was early at my pianoforte, in festive attire ready for the dinner, with the scores of the cantata and "Correggio" before me. The door opened. Was it a dream, or did my eyes deceive me? There stood Beethoven! Was it possible for this great master so to honour a youth of twentytwo as to take the trouble to ascend to the fourth floor to fetch his guest? I was as confused as a schoolboy, but he quickly put me at my ease, and said he wanted to have a look at my rooms, my instruments and books, the portraits of my parents, my studies in counterpoint-even a few drawings-all were examined with atten-Beethoven never did anything superficially; everything was at once engraved on his memory as if his eyes did duty for his ears also. I was proud to walk through the streets with such a companion. When we reached the Kothgasse, we were received by a matronly housekeeper, who ushered us into the room where a table was nicely laid for dinner, and where Beethoven acted host in the most charming manner. He himself prepared the coffee, in some new kind of pot, which he minutely Our conversation soon became explained. animated, and I told him how much pleasure it

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<sup>\*</sup> These Reminiscences first appeared in Dr. Lessmann's Allgement Deutsche Musik-Zeitung, December, 1880.

painful reminiscences, for his manner became at once strained and reserved. After a pause he replied: "At one time I had made up my mind to leave Vienna, and to accept some of my very pressing and lucrative invitations to go abroad, especially to England; but my friend and pupil, the Archduke Rudolph, Archbishop of Olmutz, would not hear of it. He spoke to his brother (the Emperor), to Esterhazy, Lichtenstein, and the other princes, who arranged that a fixed sum should be granted me, so that I might be free from cares and worries and remain in Vienna. So then I decided to stay, began Concerts, and so on; but though this promise was properly legalised, it was never realised, and they none of them kept their word"! Then Beethoven added, with bitterness: "What do the aristocracy of birth and wealth understand of the ideal life of an artist? They only look for enjoyment and pleasure in life: and I was soon altogether abandoned. must work to live." These are Beethoven's own words, truthfully and literally repeated; but I must add that after his death the property in stocks, &c., that he left rather contradicted his complaints, and I suppose he did not wish to touch his capital, which he left to his nephew.

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As this conversation seemed evidently to excite him, I turned to my scores and handed them to him, so as to change his thoughts. We went into the next room, where was an open pianoforte, which I saw at once, by its shape, was not Viennese. It was one that Broadwood had sent him, and on it were some works of Handel, presented to him by the London Philharmonic Society as a mark of their esteem. I told him that I had heard his Scotch songs lately, at Frau von Cibbini's. "Go there often," he said, you will hear good music there. She plays my sonatas better than anyone in Vienna.

I then took leave, thanking him for the time he had devoted to me. He appointed April 6 to give me his opinion of my compositions, and also begged me to present a letter to Baron von Türckheim, adding: "A countryman of yours, a Mr. André, from Offenbach, called on me this morning. Do you know him?" I answered yes," but he said nothing further, which rather surprised me, as Beethoven never made the smallest remark without a reason.

With mingled feelings of joy and anxiety, I went to Beethoven's on the day appointed. My compositions had already been approved of by my professor, Seyfried, and later they were performed in public; but my artistic pride shrank from the fear of adding to the poor and empty works with which Beethoven was constantly bothered. I stood before him bashfully and respectfully, but he at once cheered me by the kindly expression on his face. "Bravo, my

would give his admirers if he would make a trip and that you are not a mere student—that you to the Rhinelands; but I fear I recalled some thoroughly know the effect of the various instruments; the form is satisfactory, and proves that you understand light and shade divided between the voices and the instruments, which give the work good harmonious colour. This I have to praise; but I have also to find fault. Much is too unsteady, stormy, and impatient. imagination runs away with you in some parts. The ideas are disconnected; I miss concentration, which instead of splitting its force, confines itself to principal and counter subjects. give too much; less would have produced more unity and more pleasing symmetry. But that is the fault of youth, which would soar as high as possible-the ferment of youth in head and heart, which imagines it can never do enough. Time will cure that, and I infinitely prefer a superabundance of creative talent to the lack of it. Play a great deal of Bach, and everything will become clear to you."

I listened with profound attention to Beethoven's words, my eyes fastened on his sparkling eyes, and watching his eloquent mouth I ventured to say, "How must one set about How has your genius guided you to this it?

knowledge?" "I carry my ideas with me for a long time," said he, "frequently a very long time, before I write them down. My memory is so reliable that I am certain, even after years, never to forget a subject which I have once created. 1 alter a little, reject a little, and try again, until I feel I am satisfied and have found the right. Then begins, in my head, the process of working it out; and as I am fully conscious of what I want, the original idea never leaves me, but it rises, it grows; I see it in my mind until it is a complete picture. The committing it to paper I do fast enough, and though I have sometimes several different works in hand, I never confuse one with another. Where I take my ideas from I can hardly say; they come by themselves, directly or indirectly, from nature—in the woods-walking in the silence of the nightat sunrise; they are induced by certain moods, expressed by the poet in words, by me in music. As they roar and storm and sound I could almost grasp them with my hands, until at last I see them before me in notes."

These words of Beethoven were, to me, as an æsthetic lesson, showing me the inner working of his mind and the process of his creations. now again mentioned the great success of his "Fidelio," and how the German nation was longing for a second opera. "That is all well said," he replied, "but where is a good libretto? get pretty verses from many poets, but they have no idea of the requirements of a musician. I neither will nor can write anything frivolous. Grillparzer has promised me a book ('Melusina'). I have most faith in him, and young friend," said he; "your 'Correggio' and we shall see what will come of it." "And your cantata please me very much. The score quartets and sonatas?" I asked. He assured shows that you occupy a position in the orchestra, me that several manuscripts were already in the

hands of the publishers. These were the String Quartets, Op. 127, 130, 132, 135, and the Sonatas, Op. 109, 110, 111, which had been sent in 1822 to Schlesinger in Paris, and to which I shall refer later on. Beethoven then asked me to give a letter to Baron von Türckheim, whom I saw almost daily. I had stayed a long time with Beethoven, and felt completely dazed when I left his august presence; so much so, that I wandered about in quite a different direction to what I had intended. How different had I found this great man to the pictures drawn of him! Instead of rough and sombre, irascible and imperious, he had been kindness, gentleness, and friendliness personified, and throughout our intercourse this amiability was unfailing. I must therefore doubt many of the tales circulated about him. I met him once in the street, when he said: "If you have time come with me to the Paternoster Gässel, to my General Steiner (so he nicknamed his publisher); I want to give him a bit of my mind. These publishers all try to postpone the publication of my compositions, with all manner of excuses. Perhaps they think to make more money by waiting until after my death, but I know how to tackle them." I was surprised to see how faultlessly Beethoven was attired to-day, so contrary to his usual habits-elegant white trousers, vest, and necktie; a blue dresscoat with brass buttons, and a high hat stuck on the back of his head, as was his wont. On mentioning this to my professor, Mayseder, who lived close by, he said no doubt his friends had taken away his old clothes and put the new ones in their place. "Beethoven would not notice, and would put these on in perfect absence of mind; it has happened so before." Of course I do not know if this was the case, but I must say that I, personally, never noticed the smallest dreaminess on his part.

I had now been two years in Vienna, and my stay was drawing to a close. I was going on to Paris to continue my studies there, at the Conservatoire, which, under the direction of the illustrious Cherubini, and with professors like Lesueur, Reicha, &c., was then at its zenith. My first farewell visit was to Beethoven, my ever paternal friend; and though I had told him of my intended departure, his kind heart seemed quite grieved to hear it was so near. There was something touching in his voice, a moisture in his eyes, and as he embraced me I could have knelt before him. I took the slate and began to write some words of gratitude, but he at once stayed my hand. "Thanks," he said, "are out of place between us. All I did came from my heart, and now be firm and courageous. Come again to Vienna; I shall give you a few letters and commissions for Paris, which I know you will attend to. Tell the publisher, Schlesinger, that I know very well why the publication of my works is so long delayed, and that I will submit to it no longer."

The day before my departure I was busy,

with the help of my friend and countryman, the painter Würst, packing my belongings, when, to my surprise and delight, Beethoven entered my room. He said he came only to give me the letters he had promised me, of introduction to Cherubini and to Schlesinger, and, in case I had been out, brought also the following letter he had written to me, with instructions as to what he wished done in Paris.

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MY DEAR SCHLOESSER,—I enclose a letter to Cherubini and one for Schlesinger. You must enquire the address of the latter at Steiner's, Paternoster Gässel. Only mention that I send you with an introduction to Schlesinger. Say all manner of nice things for me to Cherubini—that I desire nothing so much as to hear soon of another opera by him; that I entertain for him of all living composers the profoundest admiration; that I trust he has received my letter, and that I shall soon hear from him. At Schlesinger's, ask also if he has received and delivered the letter to Cherubini? Also why I have not yet had any copies of the C minor Sonata? Now I would ask you to be so good as to write to me from Paris on both these matters, Cherubin and Schlesinger. At the Paris Post Office, where the letters are put in a box, do not forget to pay the postage, otherwise one cannot get these letters without writing to Paris for them. May Heaven give you all blessings; I shall always take the liveliest interest in you.—Yours very truly,

He then presented me with an album-leaf with the heading, "Words by Goethe, music by Beethoven. Vienna, May, 1823." It was a canon for six voices, with the words "Edel sei der Mensch, hilfreich und gut."\* And on the pageat the back he had written, "A happy journey, my dear Schloesser. May everything happen according to your wishes. Yours very truly, Beethoven." With fervent gratitude I received this proof of his friendship; a shake of the hand, a farewell glance, and we parted. I watched him until he vanished from my sight.

In the morning Seyfried, Mayseder, Worzischeck, and Dembscher accompanied me to the coach office, and with many "Glückwünsche" I started for Paris, where my first care was to attend to the commissions given me by Beethoven. I must not close this sketch without telling the reader how helpful and powerful his great name proved, when I presented myself at the Conservatoire. Cherubini received me politely, but coldly, and, to my thinking, very unsympathetically. I explained to him my wish to enter the Conservatoire, showed him letters from the Hessian embassy, printed and manuscript music of my composition, &c.; but he declined my request, saying that the Conservatoire was essentially a French national institution, and that only Frenchmen could be admitted. I knew of several instances where this edict of Cherubini's had been put aside by high official influence, but I felt I had other means. I took from my pocket Beethoven's letter to Cherubini, who quickly read it, and re-read it. Then, in an instant, the aspect of things changed, and instead of the cold, sharply chiselled face with contracted eyebrows, quite a different genial-looking man asked me after Beethoven, his health and his compositions, and

<sup>\*</sup> See the Extra Supplement in our present issue.

before I left Cherubini said, "It is against the rules to enter you as a student at the Conservatoire, but I will enter you as an 'auditeur,' which will give you the same rights of instruction in evey branch, and you can choose your own professors. Write this to Beethoven, who has recommended you so warmly, and give him my kind greetings.

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This gave me all I required, and during the two years I spent in Paris I became acquainted, and mixed intimately with all the artistic celebrities of the time, including Cherubini, who often invited me to his house to play quartets, &c. I wrote to Beethoven, telling him all that might interest him. I never saw him again.

### THE CATHEDRAL PARAGRAPH PSALTER.

It is one of the most healthy signs of the vitality of our English Choral Services that such increasing attention should be given to the proper rendering of the Psalms. The real problem is, how can the deep meanings of these inspired lyrics be best shown, and their teaching be best enforced by a musical treatment which will not be too complicated for congregational use, nor too full of change to exercise a disturbing influence either on those who sing or those who listen? The difficulty of the problem is sufficiently proved by the perpetual attempts which are made to solve it; disappointment and failure in one quarter only seem to give immediate impulse to fresh attempts in another. When Gregorian Chants are used, the obligation of illustrating the form and meaning of the words devolves for the most part on the organist, except in those elaborate Psalters which direct the choir from time to time to desert unison singing and burst into harmony. This important function of an organist, as we all know, is one that is rarely carried out satisfactorily. It is doubtful if much can be done even when the circumstances are entirely favourable, but the sad part of the matter is, that such a lot of mischief may be done if the duty should fall into bad hands. What remarkable commentaries on the Psalms have not many of us heard from the fingers of an ultra-modern organist playing on a brand new organ. Shade of Helmore! many an organist has revenged himself on you for your mistake in making one and the same Tone do duty for all the morning or evening Psalms, whether historical, penitential, Messianic; or whether internally requiring change.

Nor were matters improved when the clergy sometimes put a stop to the organist's vagaries and decided to get rapidly through the Psalms without any attempt at musical illustration. Almost before one side of the choir had fairly

game at musical shuttlecock. The congregation could join in this game; but what about the interpretation of the words? Thoughtful and practical men like the late Rev. R. Brown-Borthwick have approached the subject from the opposite side, regardless of "congregational" requirements. Take, for example, the setting of Psalm lxxviii. (fifteenth evening), which he used in All Saints' Church, Scarborough. It is dramatic, forcible, and edifying, but it is not many stages removed from a veritable service or anthem. Could any congregation hear it often enough to become familiar with it? perhaps yes, if there could be a whole month of "fifteenth evenings"; but under ordinary circumstances the effect of this elaborate setting is to put the hearers into that uncomfortable state of mind which is always muttering "I wonder what next!" On the whole, the ordinary Anglican Chant, whether single or double, has been a useful compromise; but have not all genuine church musicians felt that it was, after all, only a compromise? If any one person in England could be found to suggest and formulate a sensible, logical, and practical middle course between an ordinary chant and an extraordinary sort of "chant service," Dr. Troutbeck clearly is the man. A good musician, a learned theologian, an ex-choirmaster and precentor; a man whose experience has pointed out to him, on the one side, the needs of congregations, and, on the other, the limitation of the powers and possibilities of a choir and organist—who, for the greater part of their lifetime, have to sing or play through the whole book of Psalms every month—he has wisely set his hand to the task; and the work before us is a convincing proof that he has succeeded. He has not, indeed he could not, move in the direction which he has taken without finding other workers on the trail; nor have we any desire to under-estimate or disparage the efforts already made, notably in Peterborough Cathedral, to bring a Paragraph Psalter into use; we can only regret that the success of such efforts has remained within so limited a sphere. But although Westcott's Psalter appeared before Dr. Troutbeck had been able to realize his own earlier design, the book before us proves that he was most wise not to relinquish it altogether, for he has been able, since the publication of Westcott's Psalter, to embody the result of much accumulated musical experience, and also to take an independent view of the paragraphing itself. In. many Psalms of course the paragraphs-which may be described as poetic stanzas depending for their lengths on the completion of a thought rather than on any laws of versification-fall so naturally into their required shape that Troutbeck and Westcott are identical; but where the paragraphing of the two Psalters diverges, it is easy to see that Dr. Troutbeck finished a verse, the other side had commenced has had sound reasons for his own division. the next, thus producing the effect of a sort of Take, for example, Psalms xxv., li., liii., in which

the grouping of the verses in the Cathedral Paragraph Psalter brings out the force and half-verse has a line to itself. This involves, of meaning of the words to a remarkable degree.

that the very construction of the lyric is made to illustrate its line of thought; in short, the Psalm is made to teach itself: and only those who have studied a Paragraph Psalter can have the least idea what a flood of light is thrown upon these ancient pages by the mere act of forming paragraphs. Dr. Troutbeck does not, however, teaze the singers by unnecessary changes of music; Psalm xxv., for instance, is directed to be sung simply to a "single or double chant, major or minor." But "single or double chant, major or minor. in cases where a lesson can be taught by the introduction of a fresh chant or the alternation of chants, he does not hesitate to do so. Perhaps his treatment of Psalm lxxviii. may be examined as an admirable example of the effect to be obtained by the use of two double chants and occasional unison singing; and the directions to the choir are so clearly given that the smallest chorister-boy would need more ingenuity to make a mistake than to avoid one. For a specimen of the exposition of a Psalm by means of contrasting a single and double chant, Psalm cvii. should be examined; for an effective use of two single chants, Psalm cxviii. deserves notice; and, of course, Psalms which naturally fall into groups of three verses, like Psalm cxxxvii., demand special triple

It must not be supposed that Dr. Troutbeck intends to foist on the shoulders of organists or precentors the arduous duty of finding chants to suit the Psalter; a chant book for the whole month with clear and ample directions corresponding with those printed in the Psalter is, we understand, ready for immediate issue.

We have not yet done with this excellent outcome of Dr. Troutbeck's labours: he knows well enough that one of the most annoying, as well perhaps as one of the most widespread, faults of choirs is to rest unduly on the syllable which bears the accent and then to scamper in hot haste through any syllables or words which lie between it and the first upright bar. He knows that people seem determined not to read the Preface to the Cathedral Psalter and not to obey the directions it so clearly gives. But Dr. Troutbeck has adopted a system which removes this sin from the category of possibilities; he places heads of notes over the accent and succeeding syllables in such a way that the singer's course is plain. The first two verses of the Venite will show how valuable these indications

O come, let us sing | unto . the | Lord : let us heartily rejoice in the | strength of | our sal- | -vation.

Let us come before his pres-ence with | thanks-

It will also be seen from the preceding that each course, the expenditure of space, but it is a The obvious gain of a Paragraph Psalter is manifest gain in point of clearness. The "brief at the very construction of the lyric is made notes on the Psalter" which follow the Preface will be of much value and interest to all those whose privilege it is to sing these "songs of

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In conclusion, from whatever point this new form of the Cathedral Psalter be viewed, it will be found to have sterling merits, and we are much mistaken if it does not prove the commence. ment of a new era in the history of chanting. If any man, lay or clerical, musical or unmusical, hopes to find some short-cut to good chanting, which will make no demands on his time or trouble, he will be (as he deserves to be) always disappointed; and he must, we suppose, be allowed to go on attributing his failure to the shortcomings of the Psalter he uses. We all know that in the long run good chanting is heard only where conscientious and painstaking preparation exists also; but it will be found that the results of long experience and sound learning embodied in this Psalter reduce the dangers of bad chanting to a minimum, and point a clear path leading to an intelligent and devout rendering of the Psalms if clergy and choirs will only follow it.

In the French Archæological School at Athens, on March 29, the Hymn to Apollo discovered in November last at Delphi was sung before a large and distinguished audience by a quartet of male voices. It was given also in Paris, at the Ecole des Beaux Arts, on the 11th ult., its interpreter on this occasion being a lady, Mme. Jeanne Reinach. As the hymn (which, by the way, has been translated into modern notation by M. Theodore Reinach) is the property of the French Archæological School, and has, moreover, not even been published, we are not yet able to present it to the readers of THE MUSICAL TIMES—this may be possible on a future occasion. In the meantime, a description of it will no doubt prove interesting. preservation of this most valuable relic-which dates from the third century before Christ-is due to the fact that it was inscribed on marble, the two tablets bearing it having been found during the excavation of a building said to have been used as a treasure house. There are twenty-three lines of text, and about eighty bars of music, containing five beats in a bar. The hymn was written to celebrate a victory of the Athenians over the Gauls, and appears to have been the work which won the prize at a competition which is known to have then taken place. Its author's name is not given. It contains invocations to Apollo and to the Muses. The end is missing-this was probably a prayer. The melody, in the Dorian mode (e, f, g, a, b, c, d, e, with a as key-note), is full of dignity and expression. Its first portion moves by skips; in the second, chromatic intervals occur; and the third returns to the style of the first. Its similarity to the Shepherd's Song in Wagner's "Tristan" proves how little that is under the sun can ever be new.

WHILE on the subject of Ancient Greek music we may as well deal with two other relics which have and shew our-selves | glad in | him with | psalms. | recently been rendered into modern notation—we believe, for the first time—by Mr. C. F. Abdy

Williams. These are: (1) the fragment of a papyrus roll belonging to the Augustan age, containing the music to a chorus from the "Orestes" of Euripides; and (2) a portion of a hymn inscribed on stone by one Seikilos of Tralles, which is given in the fifth volume of "Mittheilungen aus der sammlung der Papyrus Erzherzog Rainer," in an article by Mr. K. Wesseley. The "Orestes" fragment was briefly described in our issue for September, 1892, by Mr. Hipkins, in the course of an article on the Vienna Exhibition, where it was exhibited. The date of the play, and most probably, therefore, of the music, is 408 B.C. The right and left sides of the page are torn or worn away, and the middle is much damaged; but portions of six lines of text and seven of musical notation remain. The text, of course, can easily be completed from ordinary editions of the play, and this fact has enabled Mr. Williams to re-construct the rhythm of the whole-conjecturally, indeed, but yet in accordance with principles now well understood by experts. We give the very interesting fragment in question, which, it will be observed, has notes for an instrument at the ends of the verses. In these places it would appear that the player extemporised a short interlude. The small notes do not exist in the papyrus; they are merely given to show the rhythm.



\* The doubly underlined notes are a quarter of a tone lower.



waves of great evil, as the sail of a swift ship which is capsized by a deity, disappears in the waves of ocean."

WITH regard to the second fragment, which is, musically, much less mutilated, it dates from the

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first century of our era. The rhythm here given by Mr. Williams was suggested to him by Professor Campbell:



The first line of this melody strongly suggests the Hypo-Lydian mode (key of g with c#). The pauses on f# in the following lines suggest the Dorian (f#, g, a, b, c#, d, e, f#, with b as tonic); but if its last note be regarded as the scale note its mode would be Phrygian.

THE growth of impressionist descriptive reporting in connection with politics is constantly leading to new and unexpected developments. The latest of these is especially calculated to appeal to readers of THE MUSICAL TIMES. To be explicit, we read in a morning contemporary of the 20th ult. the following description of the speech of the Chief Secretary for Ireland in introducing the Evicted Tenants Bill: "Mr. Morley's opening speech was a little prosaic, but it was very finely toned. Mr. Morley always reminds one of a fine, if rather thin, piano, perfectly in tune if sometimes wanting in breadth and volume. Now that a lead has been given in this direction, we may confidently look forward to a glut of musical metaphors in the leading articles of the daily press. If Mr. Morley may be seriously compared to a piano, there is nothing to prevent a parliamentary reporter from finding instrumental analogues for every other prominent politician. We remember every other prominent politician. once reading an account of a speech by a well-known Irish patriot in which the tones of his voice were compared to a railway whistle, but that was but a crude and inartistic simile. How much more interesting and attractive political articles would become if they were embellished with such passages as: "Mr. Balfour, in the most delicate pianissimo, addressed himself con sordino to the details of the measure"; or, "The finale of Mr. Chamberlain's speech, allegro guerriero, was remarkable for his masterly treatment of somewhat unpromising material and the striking staccato accompaniment improvised by the Irish members." And then what opportunities for advertisement will be afforded to enterprising instrument makers by the new criticism! The literature of testimonials would gain a welcome variety from documents couched in such terms as the following: " Lord Rosewood presents his compliments to Messrs. Chicory and Hammerstein and assures them that he has never heard the tones of his voice more accurately imitated than by their Bessemer steel boudoir pianette."

Music has been a good deal in evidence in recent novels. In one of these, entitled "A Daughter of Music," with the ominous motto from Ecclesiastes "The daughters of music shall be brought low," the

author lays himself out to illustrate, in the person of his heroine, the evil influence which one mind can exert on another through the medium of modern music in general and Wagner in particular, even without the aid of words or scenic accessories. Then in "The Rubicon," the new novel from the pen of the author of the much-discussed "Dodo," we find the crucial moment of the plot associated with a performance of "Tannhäuser," to which the heroine takes her lover with the deliberate intention of opening his eyes to the necessity of choosing between the Venusberg and the higher life. It is a strong situation, and handled with considerable skill by Mr. Benson. Finally, we have in "Janet Delille" a very lively and amusing piece of satire aimed at the fervid folly of the drawing-room love-song. The author describes a fashionable party, the central figure of which was at the pianoforte "singing one of those love-songs which he composes himself and sings red-hot. He had the usual admiring circle of ladies, at the prettiest one of whom he was directing the song. 'If that girl has any male belonging present,' Mrs. Sutton observed, meeting Janet after she had greeted her hostess, 'he ought to take that man out into Exhibition Road and kick him. At my age one is apt to over-estimate the virtue which prevailed in one's youth, but I can conscientiously state we had the advantage over this generation in not going in for passion in the parlour." It gives us great pleasure to quote such a straight-forward and wholesome piece of criticism.

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THERE are few topics on which Mr. Ruskin has not, at some time or other, had his say; but his opinions on any one subject are, by the nature of his form of thought, distributed among so many of his works that no small labour is required to find them. On music, which of all the Arts is that with which Mr. Ruskin has least acquaintance technically, he has nevertheless said many things that the greatest musicians would have been proud to father: a proof -were it needed-that the heights of knowledge may, under certain conditions, be reached with very little climbing. We question, for instance, if a better definition of our art than this, from "Fors Clavigera," has yet been given: "The great purpose of Music is to say a thing that you mean deeply, in the strongest and clearest possible way." And what could be better than the following: "The law of nobleness in Music and Poetry is essentially one. Both are the necessary and natural expression of pure and human joy or sorrow, by the lips and fingers of persons trained in the right schools to manage their bodies and souls. Every child should be taught from its youth to govern its voice discreetly and dexterously, as it does its hands; and not to be able to sing should be more disgraceful than not being able to read or write. For it is quite possible to lead a virtuous and happy life without books or ink, but not without wishing to sing when we are happy, nor without meeting with continual occasions when our song, if right, would be a kind service to others."

THESE, and Mr. Ruskin's other utterances on the subject of music, have been wisely and well collected by Miss A. M. Wakefield, and issued in a little volume, under the title of "Ruskin on Music," which we trust every musician will make haste to add to his library. Miss Wakefield's own comments on the extracts are, themselves, of considerable value-her arrangement of the subject-matter of her volume is quite admirable. She divides it into six chapters—"The Ideal in Music," "Music and Early

Influences," "Music and Painting," "Music and Education," "Music and Morals," "Conclusion—Music and Joanna's care"—and, as far as possible, adopts a chronological order. We learn, though without surprise, that in his early years Mr. Ruskin valued music much less than he does now, that in fact he regarded it as little more than "a mere sensual gratification," and placed painting on a much higher level. A little later he says, "I do not mean to depreciate music; let it be loved and reverenced as is just, only let the delight of the eye be reverenced more."

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By-AND-BYE the influence of Plato begins to appear, and we have much enforcing of the Greek philosopher's views-e.g., 'The proper nourishment of the intellect and passions can no more take place without Music than the proper functions of the stomach and the blood without exercise." Eventually we have in "Oueen of the Air" one of those superb passages that have long ago placed Mr. Ruskin at the head of English prose-writers. There is, unfortunately, only space for a few lines: "This (music) which of all the Arts is the most ethical in origin, is also the most direct in power of discipline, the first, the simplest, the most effective of all instruments of moral instruction; while in the failure and betrayal of its functions it becomes the subtlest aid of moral degradation. Music is thus in her health the teacher of perfect order, and is the voice of the obedience of angels, and the companion of the course of the spheres of heaven; and in her depravity she is also the teacher of perfect disorder and dis-obedience, and the 'Gloria in Excelsis' becomes the 'Marseillaise.'" Here is an observation that Burlington House will do well to consider curiously: "It is I believe as certain that in the last twenty years we have learnt to better understand good music. and to love it more, as that in the same time our knowledge and love of pictures have not increased. The reason is easily found. Our music has been chosen for us by masters and our pictures have been chosen by ourselves. If we can imagine exhibitions where good, and bad, and indifferent symphonies, quartets, and songs could be heard [alas! they can.—Ed. M. T.] not more imperfectly than pictures, good, bad, and indifferent are seen at the Academy . . . can we doubt that pretty tunes would be more popular than the finest symphonies of Beethoven or the loveliest songs of Schubert?" [They are!—Ed. M. T.]

A most interesting ceremony was that which had its scene in Westminster Abbey on the morning of the 20th ult., when the Princess Christian, President of the Jenny Lind Memorial Committee, unveiled the fine marble medallion portrait of the famous singer, which had been executed by the late Mr. Birch, R.A. The medallion, which represents Madame Lind-Goldschmidt in profile, does full justice to the striking resoluteness of her features. Round the medallion run the words: "I know that my Redeemer liveth," and at the foot there is a laurel-wreathed lyre, and the simple inscription, "Jenny Lind-Goldschmidt. Born Oct. 6, 1820. Died Nov. 2, 1887." No happier spot could have been selected for the memorial than that chosen by Dean Bradley. It is placed on the wall of the South transept, close to the Handel monument, and just over the grave of the great Saxon composer. As the Dean himself has said, it is a site which must commend itself as singularly appropriate for a monument to one who will be long remembered as "the inspiring interpreter

whose works have so profoundly impressed the nation, among whose honoured dead he was himself Had it not been for the wedding laid to rest.' festivities at Coburg, other members of the Royal Family would have been present; but the assemblage was both distinguished and representative. Besides Prince and Princess Christian there were present, amongst others, Sir George Grove, Sir Arthur Sullivan, Sir Theodore and Lady Martin, Lord Monteagle, the President of the Bach Choir, in which Madame Lind-Goldschmidt took so active an interest; Lord Thring, Lord Charles Bruce, and Mr. Otto Goldschmidt with his two sons and daughter. The music performed consisted of "I know that my Redeemer liveth," "Lift thine eyes," and, as a graceful compliment to Mr. Goldschmidt, the pastorale chorale from his cantata "Ruth," on the organ by Dr. Bridge. We cordially re-echo the sentiments of a writer in the Daily Telegraph, when he says: "It is but meet that the artistic triumphs of so supreme a songstress as Jenny Lind should be permanently commemorated in a country where, during her long and exemplary life, she was no less sincerely honoured than enthusiastically admired."

THE May number of the School Music Review gives full statistics of the progress of music in State-aided schools. It appears that last year 3,225,274 children gained the grant for note-singing, and 888,672 for earsinging. It is gratifying to observe that ear-singing is gradually abolishing itself. In 1891, 2,686,138 children passed in note-singing, and 1,080,513 in earsinging. A comparison of these figures with those for last year affords striking evidence of the growth of note-singing and the decline of ear-singing. amount of money paid last year for note-singing was £161,264, and for ear-singing only £22,216. Total, £183,480. These figures are the expenditure of the English and Welsh Department only. The Scotch Department pays in addition about £25,000 for singing grants. So the grand total last year was £210,000. Musicians sometimes cast wistful eyes on the sums paid for music in schools, and speculate upon the vistas such an expenditure on high art would open up. But they must remember that the music grant for schools is simply a form of helping to pay the salaries of school teachers and the general expenses of the schools. If the music grant, as such, were withdrawn, the amount would have to be paid under some other head. We should all be glad, therefore, that a paternal government is so well advised as to permit so much of its inevitable expenditure in elementary education to be devoted to the cultivation of the national ear. The statistics given in the Review show very clearly that the Tonic Sol-fa notation still maintains its popularity in schools of this type. Last year this method was employed in 17,503 schools, as against 16,368 in the preceding year; whereas the Staff notation was used in only 2,413 schools, as against 2,466 in the preceding year—a falling off of fifty-three. Even the Church schools, in which for so long Staff notation held sway, now to the number of 7,888, teach Tonic Sol-fa. For fuller particulars as to these interesting statistics we must refer our readers to the School Music Review itself.

ment, and just over the grave of the great Saxon composer. As the Dean himself has said, it is a site which must commend itself as singularly appropriate for a monument to one who will be long remembered as "the inspiring interpreter to thousands of our countrymen of the great master"

In a recent article in the Vierteljahrsschrift für Musikwissenschaft, Herr Albert Levinsohn discusses the date of Beethoven's "Leonore" Overture, known as No. 1, and published by Haslinger in 1828 as Will be long remembered as "the inspiring interpreter to thousands of our countrymen of the great master"

Nottebohm came to the conclusion that this Overture

was written, presumably for Prague, between April, 1807, and December, 1808, and that it was written after the "Leonore" Overtures known as Nos. 2 and 3. Schindler, however, in the first edition of his " Beethoven Biography" states, that of the three Overtures it was the first written, and that it was tried over by a small orchestra at Prince Lichnowsky's, but that it was unanimously declared too simple by the friends and connoisseurs present, and consequently was laid aside. The question is not merely a chronological one, but it possesses special musical interest. "Excelsior" was Beethoven's motto, and Herr Levinsohn considers it inconceivable that the master, after rising to the majestic heights of the so-called No. 3, should descend to the comparatively low level of the Op. 138. Herr Levinsohn has Schindler on his side, but, in other matters, this biographer's statements have been seriously called into question. The reasonableness of supposing Op. 138 to be really No. 1 will not suffice in these days of critical research, and Herr Levinsohn, accordingly, seriously discusses Nottebohm's arguments.

Into the various pros and cons of the discussion it is not our intention here to enter, yet a word or two may be said about the conclusions drawn by Nottebohm from the Beethoven Sketch-books in favour of his statement that the Overture was the third in order of composition. Among musical relics Beethoven's Sketch-books occupy a foremost place. In them we are able to follow many of the master's mightiest works from their first germ, through many workings, down almost to their final form; in no case, either in music or literature, has a better opportunity ever been offered of tracing the ways and workings of genius. In studying these books and in guiding musicians through their labyrinthian leaves, Nottebohm has, indeed, rendered valuable service, and this is acknowledged in the fullest manner by Herr Levinsohn. But the latter reminds us that some of those books are incomplete; that order was not Beethoven's first law, and, consequently, that it is difficult to base any chronological argument on the order of succession of certain sketches; further, that the particular sketches from which Nottebohm draws certain chronological conclusions are not even to be found in Sketch-books, but merely on loose leaves.

To decide which of the two, Nottebohm or Levinsohn, is nearer the truth (the latter, it may be remarked, has gone much into detail, and has given various examples—not connected with the "Leonore" Overture—of Nottebohm "forcing an opinion on his readers, rather than giving them material and ground to form one on their own account") is certainly difficult; but the fact that the matter, as already stated, possesses real musical interest makes one hope that it will be thoroughly sifted. Let Justice prevail though Nottebohm fall!

The report of the music competitions at Kendal, which we give in another column, should be pondered over by all who value the cultivation of music for the people by the people. A dominant and high-minded personality has transformed a typically dormant country locality into one of the most active centres of healthy musical study to be found in the kingdom. Seven years ago Kendal meekly followed a scheme to awaken musical life in villages. Now it unquestionably takes the lead in undertakings of this kind. A thousand or more individuals have been got to make music for themselves by forming junior, boys, female

voice, male voice, and mixed voice choirs, and by studying sight-singing with commendable earnestness. Twenty villages and small towns round Kendal responded this year to Miss Wakefield's beacon call. Sedbergh, Kirkby Stephen, and Crosscrake, all small places, each sent seven choirs to compete in various sections. If rural England is to be made musical, the Wakefield educational and stimulative scheme is one of the indispensable factors of the process. The most inveterate unbeliever in the utility of competitions would hesitate to find fault with the working of the Kendal scheme. All honour to Miss Wakefield and her enthusiastic coadjutors for their persistent belief in the impossible and for their energetic service to the cause of musical art!

### FACTS, RUMOURS, AND REMARKS.

I am disappointed in Bournemouth. When news came, not long ago, that the local authorities had engaged a town band at a cost for the season of £4,500 I, to speak in figure, gave three cheers for those wise and spirited conscript fathers. Now my faith in them has received a terrible shock. Before me lies an official document headed "Borough of Bournemouth," and having reference to the proximate appointment of a Town Organist. The particulars supplied to possible candidates for the post are amazing. In the first place, the salary is not to exceed £120 per annum, or £2 6s.  $1\frac{1}{2}$ d. per week, with a fraction over. Whether that be a fair or unfair remuneration depends upon the duties of the position, and these are stated in the next clause:—

DUTIES.—(a) From May 14th to October 13th.—Organ recital of one hour's duration daily (3 till 4); play piano with small orchestra on Wednesday and Saturday afternoons (4 till 5.30); also on Monday, Tuesday, Thursday, and Friday evenings; accompany vocalists, &c., at all evening concerts; also give organ solos at evening concerts when required.

(b) From October 15th to January 12th.—Organ recital daily; accompany vocalists at concerts as required (no

playing with band); organ solos at evening concerts.

(c) January 14th to May 13th.—Organ recital daily; play with orchestra afternoon and evening, and accompany vocalists; organ solos occasionally if required at concerts.

For £120, therefore, the Bournemouth authorities expect to find a trained musician willing to perform two or three times a day all the year round. Ido not wish they may get him. It may be said that the Borough Organist will have certain hours in the day to himself for private lessons, and all his Sundays; but wait a moment. There is another "duty"—namely, "To assist the Musical Director generally in the discharge of his duties." What that may involve is easy to guess. There is yet more to come. The authorities are quite willing to pay less than £120. They invite applications "stating salary required," so that should any organist be willing to enjoy the salubrity of Bournemouth at a smaller cost to the borough, there will be no objection on the part of his employers. The arrangement, as involving the gratification of a special and individual taste, is considerate. Here, surely, is a case for the Incorporated Society of Musicians!

MR. PHILIP HALE, writing in the Musical Courier, gives a strange account of doings at Boston in connection with the performance of a Miracle Play. The orchestra was composed of three street musicians, a violinist, flautist, and harpist, none of whom had previously seen the play; but they, according to the manageress, Miss Algar, "knew they were to give an

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overture, introduce the scenes with short selections, and play a measure or two of music where they knew there were 'situations.'" The strains chosen to accompany the sacred drama included a waltz, played at the close of the incidents in the Garden of Gethsemane; "Daisy Bell," which accompanied the bargaining of Judas with, the priests; "After the Ball," selected for attendance upon a soliloquy spoken by Pilate; and "Then You'll Remember Me," to which the curtain rose upon the trial scene, this being immediately followed by "Old Folks at Home" and selections from "Erminie." "All this," says Mr. Hale, "is too shocking to provoke even a smile." Yet it was a clergyman's daughter who got up the show! Was the performance an illustration of the "Revolt of the Daughters," about which so much present fuss is made?

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The "new criticism," which consists largely in "a nice derangement of epitaphs," seems to have established itself in Yorkshire. In a journal of that county I read, concerning a vocal artist, that "he has learned, and not lost, the art of modulation, the touch of mellowness that lends musical rhythm to the fine old airs of German romance." How a touch of mellowness can lend musical rhythm I cannot conceive, but the words unquestionably sound well. No doubt it was "interesting to watch the audience—how, from tentative curiosity it awoke to a newer and warmer musical comprehension, ending in valiant and repeated cheers." Here is a fine burst: "There can be no question but that it (the singer's voice) is truest to itself and to its timbre in these fierce and frenzied German songs, now rollicking and roaring, now sad and wailing, or hushed to a spectral softness gliding into silence—into Zeitgeist." Beautiful indeed!

A DAILY journal of much ability and high repute in the West of England has just fallen a victim to the impish tricks of the printer's boy, who, in connection with a notice of a Paderewski Recital, strove to excel himself, and that not vainly. After being operated upon by him, Rubinstein came out as "Rubenstein"; consummately as "consumately"; sonata as "sonation"; Allegro con brio ed appassionato as "Allegro con trio ed appassion ato"; Marche Funèbre as "marche Gunébre"; pronounced as "proncunced"; and music as "mutic"! These things are quite in the young gentleman's line; but was it he who made the critic say that Paderewski is an artist whose gifts are sufficiently great to call for no extraordinary attributes"; that, after an agitato had displayed the artist's ease in an energetic passage, the scherzo called for "but little respite in general attack"; that another piece "opened with a pro-nounced lento movement in a descriptive minor," and that it had a "brass, harp-like accompaniment"? If the mischievous creature has broken out on this line, we may expect some yet more curious results.

The musical reporter of a journal not unknown in the County of Herts distinguishes himself much by individuality of expression. In noticing a recent concert he tells us that an overture was "rendered in an artistic regard to light and shade in the more undulated passages, the violin obbligato telling with tender effect." Also, that in the performance of a Paalm "the concluding figure was well taken up by the chorus." Also, that a lady "rendered 'Angels, ever bright and fair' in cheerful mood, but the time was elongated to 'largo' instead of the scored 'allegretto.'" To this it may be added that a singer was "loudly recalled for a splendid rendition," &c.

A CORRESPONDENT insists that the scientific musician can be incoherent as well as the country musical reporter, and calls attention to the following extract from the annotated programme of a recent Organ Recital:

The introduction in E flat minor, a key rarely employed, has sombre, yet gracefully constructed imitative passages for strings in three-two measure, interrupted several times by piquant sentences in three-four measure, the count beats forming the half-beat of the alternately given sentences in three-two time for wind instruments.

"Let him, who can, construe this," exclaims my correspondent, and then good-humouredly points out that, in the same programme, a certain piece is called "a plaintiff air from Sterndale Bennett."

From Cornwall comes an example of a style of Concert-reporting much favoured in another "Far West." I read: "Then came before the audience a woman of fine presence—a blonde, with milk-white teeth, and whose 'throat was like the swan.' The graceful carriage, the splendid throat, and the self-confident air awakened the expectation that Miss—, of the Crystal Palace and London Ballad Concerts, would give them a taste of true melody. But even then they were astonished. The sound of her rich contralto voice rang through the spacious hall like an organ endowed with mouth-speech. . . . She sang as if she was impelled by the same natural force which causes the nightingale, the thrush, the lark, and the canary to send up a gush of music from a well that never runs dry." Of a pianist it is said: "His response to the encore was as delightful an imitation of falling drops of water as one could hear. It recalled the crystal purity of music from the rims of half-filled goblets, under the finger-touch of skilled artistes." The last sentence is magnificent.

Professor Bridge continues to distinguish himself by a happy choice of themes for his Gresham Lectures. The series just concluded began with a discussion of Pelham Humfrey and his music—a subject regarding which the professor must have found it very easy to impart information, because so little is popularly known. There is a disposition to treat our old church composers as mere Dry-as-dusts, whereas they are, when looked at closely, very interesting men, full of ability, and attractive to many more than students of antiquarian tastes. The second and third Lectures were entitled "On the road to the String Quartet"—a most fruitful field of research, if I may call a road a field; and the last was devoted to Mace's "Musick's Monument," which, by the way, is Mace's Monument also. It is to be hoped that Dr. Bridge will soon begin to arrange his lectures for publication. They would, have a large sale.

THE following advertisement recently appeared in the Church Times: "To the Clergy and Others.—Situation wanted as Organist, Groom, and Gardener. Excellent references. Apply," &c. Sending this to me, a correspondent drily remarks: "Truly, this is the age of combination!"

A WELL-KNOWN artist writes to me in illustration of the power of music to exert such charm as that which David's harp brought to bear upon Saul. She

cites the case of a lady, daughter of a Church dignitary, "who, in her lucid moments, is strong on religion, and, when possessed, swears like a costermonger." This unfortunate person has been repeatedly brought under the influence of music by being taken to the Recitals given by my correspondent, and the result appears in a gratifying amelioration of her state. On the morning after the last of the performances, the artist received a short poem, in blank verse, from the patient. I quote a few lines from this effusion of gratitude:-

God's blessing on the gifted one who brings God's Diessing on the guted one who brings
Such tender memories again to bloom
Within the treasured garden of the mind
By her celestial touch. Oh, may she reap
Such joy as she unto her listeners gives;
And may the hands that reproduce the thoughts
Of master minds in music's corridors
Embrace, one day, the angel's harp of gold.

It is not often that an artist receives a more pathetic tribute.

From a correspondent:

Sir W. Harcourt must have a very remarkable vocal compass, equal probably to that of Giulia Ravogli and Santley combined. So at least we infer from a notice of a brief speech made by him the other day in the House of Commons. The notice occurs in Black and White, March 24, and ends thus: "Before he had done his voice had sunk many octaves."

On the subject of improving musical criticisms supplied to country papers, a correspondent writes:

Surely it is time that something was done to give us competent musical critics in the country. Could not editors place such work in the hands of musicians of recognised standing—men who would not be ashamed to append their names to their criticisms? A small fee for each criticism would to a certain extent repay the critic for his trouble and loss of time, and at the same time give the editor at all events some control over his contributor.

This seems to me a good suggestion.

Only two of Wagner's works were performed during the recent opera season in Chicago. Augustus Harris leaves the master's later music severely alone this year. The forthcoming performances at Bayreuth are to be the last for some time. Does the world demand breathing space?

A LEADING musical paper in America asserts that Gilbert and Sullivan's "Utopia" is "not absolutely without merit."

HERE is an American appreciation of Mr. Ben Davies:-

He is not the usual cut-and-dried regulation oratorio tenor, for he is not choked by tradition, nor is he afraid to show his feelings. Oratorio singing is, as a rule, the most frigid thing in the world. So when this English artist, in "St. Paul," began his "Men, Brethren, and Fathers," it was something quite out of the ordinary we got. Suavity of tone there was, exquisite verbal discrimination, and lots of fire and feeling.

Behold another feather in the cap of "gallant little Wales."

JOSEPH BENNETT.

#### ROYAL CHORAL SOCIETY.

THE Albert Hall is so very seldom the scene of the production of a new choral work of the first magnitude that the performance on the 12th ult. may be regarded as a specially interesting event in the history of the immense building at Kensington Gore. The opportunity afforded

to the Royal Choral Society of presenting such an important contribution to the sacred music of the present generation as Dr. A. C. Mackenzie's "Bethlehem" does not often as Dr. A. C. Mackenzie's "Bethlehem" does not often occur, and the executive of the Royal Choral Society were wise to secure it without delay. The reason why the work is described as a "Mystery" and not as an Oratorio is well set forth in the preface to the score. "The term 'Mystery,' in its special and ancient application to religious drama, is here used because it more clearly indicates the nature of the work than would the wider designation 'Oratorio.'" It is further said that "Some authority for the descriptive passages, such as the words of the opening chorus, may be discovered in the fact that certain of the ancient Mysteries had a part for an Expositor who supplemented the action of the drama. The introduction of such passages is believed to be advantageous from a musical point of view." Here of course is matter for controversy; but impartial enquirers will be of opinion that if those old masters who wrote settings of the Passion of Our Lord, among whom J. S. Bach of course occupies the foremost place, and such a modern of the moderns as the late Charles Gounod could frame a work so brilliantly successful as "The Redemn tion," on similar lines, Messrs. Joseph Bennett and A. C. Mackenzie were more than justified in avoiding the conventional methods of oratorio, and adopting a judicious mixture of the antique and the modern. Perhaps of more interest to conductors of chord societies is the fact that each of the two acts or parts is complete in itself, and adapted for separate performance. formance. This is a matter of considerable importance. Lengthy oratorio is in some quarters regarded as out of fashion at the present time, but sacred cantatas of moderate length were never more in vogue; and here we have two works, or rather one work easily separable into two, neither losing aught by the division. As "Bethlehem" was lengthily analysed in the March number of THE MUSICAL TIMES, detailed description of its form is not further required; but special attention should be drawn to the singular appropriateness of Dr. Mackenzie's setting of every line of the book and to the versatility of his style We recognise the hand that penned "Jason," "The Rose of Sharon," and "The Dream of Jubal" con-stantly, it is true; but on the substratum of his om individuality, so to speak, the composer has managed individuality, so to speak, the composer has manage to engraft features as varied as it is possible to onceive. For example, the massive Finale, "Uplift a song of praise," the Virgin Mother's exquisite Craft Song, and the Oriental March heralding the approach of the Wise Men, are all in the sharpest contrast, and pt there is no sense of labour or of aiming at effect at the ost of inspiration. Above the whole there is the evidence of consummate musicianship, equalled perhaps by other composers of the present day, but certainly not surpassed. With regard to the character of his thematic material, Dr. Mackenzie has of course kept in view the maintee of the form suggested by the author. naïveté of the form suggested by the author. Simplicity directness, sincerity, breadth, and, at times, a certain ruggedness distinguish this portion of the work in an unusual degree, and though the treatment is modern as regards harmony and orchestration, it is by no means complex, in the sense that many works of the present day are rightly said to be. The gifts which enable a composer to be simple and tuneful, not only without sacrifice of dignity, but w results often remarkable for power and elevation-qualities that are among the rarest to be found in modern sacred music-are not to be lightly estimated, and we question whether the merits of "Bethlehem" in these respects har yet been adequately recognised. But there is plenty of time. "Bethlehem," like many another masterpiecs, many not at once attain its rightful position; but it can affect to wait. Full appreciation is bound to come soose a later. With respect to the Albert Hall performance, there is ample room for praise, and none whitever for blame. Concerning the efforts of the principal yocalists, it will suffice to say that full instice was rendered. vocalists, it will suffice to say that full justice was render to their respective parts by Miss Ella Russell, Miss Main McKenzie M. Asthur Bulletin Brights McKenzie, Mr. Arthur Barlow, and Mr. David Bisphus. and that special gratitude is due to Mr. Barton McGudia for having taken the tenor part at a few hours' noise place of Mr. Edward Lloyd, who was incapacitated by

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The ne Overture illness from fulfilling his engagement. In consequence of the indefatigable efforts of Sir Joseph Barnby the celebrated choir had thoroughly mastered its duties, and the composer, who conducted, must have been well satisfied with the interpretation of his work and with its reception by a large audience.

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### PHILHARMONIC SOCIETY.

THIS Society came out, at the third Concert of its present season (the 19th ult.), with a programme much shorter than usual. A la bonne heure! The directors have been too beral, and have gone very near satiating audiences instead of sending them away with a feeling that they could have endured a little—just a little—more. We trust the Philhamonic "new model" will not be abandoned. It is altogether an improvement.

The more or less familiar works played at this Concert were Schumann's Pianoforte Concerto, Berlioz's Overture to "King Lear," and Beethoven's Symphony in B flat. It will suffice, as regards the two last-named, that Dr. Mackenzie conducted a remarkably fine performance, the gloom and passion of the tragic Overture being as well expressed as the cheerfulness and humour of Beethoven's most light-hearted Symphony. The Scottish musician appears now quite settled down into his Philharmonic seat, and is showing himself the right man in the right seat, and is showing ministrative right main in the right place. Mr. Sapellnikoff was the soloist in Schumann's work, and, after having had a very cordial reception, so acquitted himself as to win an "ovation," to say nothing of an encore. In our opinion, nevertheless, the Russian pianist is not a model interpreter of Schumann. Such an one effaces himself that the master may be all in Such an one effaces himself that the master may be all in all, but Mr. Sapellnikoff has, in his artistic nature, too great astrain of the virtuoso. We need not insist that he played brilliantly and with astonishing technique. It was this that the audience applauded, we imagine, rather than taithfulness to the spirit and intentions of the composer. The novelty in the programme was Dr. Hubert Parry's Overture "To an Unfinished Tragedy," which, however, can be styled a novelty only in relation to a London audience, the work having been produced at the Worcester Festival that war. It was noticed by our special correspondent at

last year. It was noticed by our special correspondent at the time, and we shall not enter upon the superfluous task of discussing it again after so brief an interval. Enough if we sy that the Overture, though its applied meaning be but aguely indicated, is suggestive in a marked degree; that the details of its construction are ingenious, and that every part of it is invested with that quality of distinction which only a master can give. While not the greatest of Dr. Parry's works for the orchestra, it is great in many respects.
The popular composer was called to the platform and much applauded. In the absence of Miss Sherwin through liness, Miss Ella Russell did good service as vocalist.

#### LONDON SYMPHONY CONCERTS.

OF Mr. Henschel's eighth season it may be said, "the end towned the work." The eighth and last Concert, which cowned the work." The eighth and last Concert, which into place on the 5th ult., consisted entirely of works by bethoven—the magic of whose name sufficed to fill every sook and cranny of St. James's Hall. The scheme included the wonderfully eloquent, tragic, and poetic Overture, "Coriolanus"; the Piannoforte Concerto in G. played with peat charm and taste by Mr. Borwick; "Adelaida," the dime purity of which was matched by that of its rendering by Mr. Edward Lloyd, and the Choral Symphopy. The dime purity of which was matched by that of its rendering by Mr. Edward Lloyd; and the Choral Symphony. The last of the "immortal nine," once so "incomprehensible" ene to the elect, is now almost as familiar and as well understood as the C minor, the "Eroica," or the A major—thanks to the perseverance of our leading conductors; and each new rendering of it finds hosts of intelligent and critical listeners. Those present on this occasion were constrained to admit that a better Performance had rarely, if ever, been heard. The tander beauties of the Adagio, in particular, were dealt with by the orchestra in quite exemplary fashion, the phrasing of the violins being remarkable for its freedom and grace; and the performances of the other movements

was all. The vocal soloists, Miss Fillunger, Miss Agnes Jansen, Mr. Lloyd, and Mr. Daniel Price, gave an almost faultless rendering of the difficult music allotted to them; and the choral portions were delivered with a spirit, an intelligence, and an amount of general efficiency that merit the highest praise. The applause which brought the Conductor to the platform at the close of an arduous task gave plain indication of the gratitude of his audience. Mr. Henschel's reputation has now reached so high a point that the difficulty of living up to it will be no small matter. But he is not of the stuff to be daunted by difficulties.

#### HERR MOTTL'S CONCERT.

THE famous Conductor, Herr Mottl, made his first appearance in England at Queen's Hall, on the 17th ult., at a Wagner Concert, organised by Mr. Schulz-Curtius. The great room was filled in every part by a highly attentive and appreciative audience, which gave signs of its satisfaction in the most emphatic manner at the close of each piece. in the most emphatic manner at the close of each piece. The works chosen were chronologically arranged, and included the Overtures to "Rienzi," "The Flying Dutchman," and "Tannhäuser"; the Preludes to "Lohengrin," "Tristan," "Die Meistersinger," and "Parsifal"; the "Liebestod," the Trauermarsch, and Wotan's "Abschied"—this last sung most artistically by Mr. Andrew Black. An orchestra of exceptional strength and excellence had been engaged—with extra brass for the realization of the composer's intentions in the Funeral March—and saye that the first violing were excretely properful. March—and, save that the first violins were scarcely powerful enough, admirable results were obtained. Wagner's enough, admirable results were obtained. Wagner's works are now so familiar that two rehearsals enabled Herr Mottl to come to a perfect understanding with his band, and his slightest indications were consequently obeyed with a promptness that could scarcely have been exceeded if months instead of hours had been spent in preparation. This, in itself, shows Herr Mottl to be a born ruler of men. His "readings" were marked by singular clearness, delicacy, and energy, great rhythmic freedom, and exceptionally strong contrasts of all kinds. Not a detail, not a point was lost, and altogether it was felt by those who made first acquaintance with the Carlsruhe Conductor that his fame was well deserved. At the same time we seemed to miss, on two or three occasions—in the "Liebestod," for instance, in *Wotan's* "Abschied," and in certain parts of the "Meistersinger" Prelude—a certain glow of ecstasy, an emportement, a rapture, that are never lacking in the performances of a Conductor whose pupil Herr Mottl is known to be. If he can catch this superfine quality he will have little to fear from any rival.

#### QUEEN'S HALL CHORAL SOCIETY.

MR. ROBERT NEWMAN, the energetic manager of the new Queen's Hall, has organised some Saturday afternoon choral and orchestral performances, under the conductorship of Mr. F. H. Cowen, the first of which took place on the 21st ult. Sir Arthur Sullivan's ever-welcome cantata "The Golden Legend" was the work performed, and a better selection could not have been made. Interest undoubtedly centred in the efforts of the newly-formed choir, and, on the whole, the force may be said to have acquitted itself extremely well. The intonation at first was a little uncertain, and the words, especially the final consonants, were not spoken as clearly as could be wished. But there is admirable material to work upon, and with proper training the Queen's Hall choir should take a place among the foremost in London. One feature in the performance the foremost in London. One feature in the performance should not be overlooked. In the brief unaccompanied section "O pure in heart," the pedal notes of the organ were employed, with what authority we know not, but certainly to the injury of this exquisite little piece. The principal parts were all in good hands. If not an ideal exponent of the rôle of Elsie, Miss Ella Russell sang with much intelligence; Miss Greta Williams was conscientious and efficient as Ursula, Mr. Lloyd as usual unsurpassable as Prince Henry, and Mr. Watkin Mills sufficiently cynical in manner as well as vocally excellent in the part of managed the violins being remarkable for its freedom and grace; and the performances of the other movements are few opportunities for adverse comment. The hyper-mical wondered a little at the speed of the Trio, but that

#### CRYSTAL PALACE.

At the Concert of the 7th ult. Mr. Manns introduced a new ballad for chorus and orchestra, "The Wreck of the Hesperus," by Mr. Ferdinand Dunkley. Mr. Dunkley, who is an ex-scholar of the Royal College of Music, where he studied composition under Dr. Hubert Parry, has, since last autumn, been resident at Albany, U.S.A., where he holds a professorship of music and is organist of one of the principal churches. His "Rustic Suite," we may add, gained the fifty-guinea prize offered in an open competition a couple of years ago. The ballad, which is for chorus and orchestra, without solos, is a courageous rather than a wholly successful attempt to grapple with the difficulties imposed by the choice of form in dealing with a poem in which narrative is interspersed with dialogue. Vigour, rather than originality, is the most noteworthy feature in Mr. Dunkley's composition, which is not lacking in sonority or picturesque touches, but fails in those passages of Long-fellow's poem where one looks for tenderness and beauty in the musical setting. Mr. Manns secured a very good rendering of the new work, which was accorded a friendly reception, and informed the audience that he would communicate their favourable verdict without delay to the composer in America. The pièce de résistance of the Concert was Beethoven's Choral Symphony, which had been given only two days previously at Mr. Henschel's last Symphony Concert. This immortal work, which had already been performed twenty-five times under Mr. Manns's direction at the Palace, was rendered on this occasion with great spirit and efficiency, the Scherzo in particular going magnificently. The Crystal Palace Choir gave a highly creditable account of itself in the Finale, Miss Fillunger and Mr. Andrew Black the Finale, Miss Fillunger and Mr. Andrew Black especially distinguishing themselves amongst the solo quartet. The programme, which opened with a fine performance of Beethoven's noble "Coriolan" Overture, included songs from the four artists engaged for the Symphony. Miss Fillunger gave an admirable rendering of the beautiful aria "Ach, ich fuhl's," from the "Zauberflöte," but none of the others were really satisfactory. Mr. Andrew Black sang "Non più andrai" with spirit rather than humour, but his Italian accent is deplorable; while Mr. Piercy's reading of "Adelaida," by turns studiously repressed and unnecessarily emphatic, left a great deal to be desired in regard of phrasing and sentiment. Miss Annie Layton essayed "Chè faro" with only moderate success.

M. Sapellnikoff being unable to obtain leave of absence to fulfil his engagement on the 14th ult., the directors instructed Mr. Manns to organise a Wagner Concert for instructed Mr. Manns to organise a Wagner Concert for that date. The instrumental selections comprised the Overture to "The Flying Dutchman," the Prelude to "Lohengrin," the Entry of the Gods into Walhall from "Rheingold," the Prelude and orchestral version of the "Liebestod" from "Tristan und Isolde," the Trauermarsch from "Götterdämmerung," and the Walkürenritt from "Die Walküren" These were all played in highly creditable. "Die Walküre." These were all played in highly creditable fashion, "The Flying Dutchman" Overture, the Prelude to "Lohengrin," and the "Tristan" selection being in particular remarkable for the emotional and poetic quality of Mr. Manns's readings. Mr. Andrew Black declaimed Vanderdecken's first aria, "The term's expired," and "Pogner's Address" in his best style, and Madame Clara Samuell contributed, with great refinement, two of the songs written by Wagner during his stay in Paris in 1839.

The concluding Concert of the series was held on the 21st ult., with Madame Sophie Menter as the instrumental soloist. Her rendering of Liszt's Concerto in E flat (No. 1) was marked by a good deal of her old power and technical dexterity, qualities which were displayed later on in the afternoon in Liszt's transcription of Schubert's "Ave Maria" and the "Erl-King." Dr. Mackenzie's singularly Maria" and the "Erl-King." Dr. Mackenzie's singularly clever and interesting "Twelfth Night" Overture—a work which gains greatly on further acquaintance—opened the programme, which also included Beethoven's C minor Symphony and Wagner's "Tannhäuser" Overture, both Sympnony and Wagner's Taninauser Overlane, bom-played with immense spirit by the orchestra. The vocalist, Miss Hudleston, showed a distinct advance on her previous efforts by her excellent singing of "Deh vieni" ("Le Nozze di Figaro'') and Goring Thomas's romantic song "A Memory."

ROYAL INSTITUTION.

PROFESSOR BRIDGE'S explanation of his ingenious "Musical Gestures," on the 19th ult., at the Royal Institu-tion, excited an amount of interest fully equal to that evinced in his discourses on the subject at Gresham
College and the Royal Academy of Music. The simplicity and many unique advantages of this method of learning the rudiments of music make it peculiarly acceptable to this utilitarian age, and there can be little doubt the system set forth in Novello's Primer will be widely adopted. It is also evident that the method is capable of development, Professor Bridge himself adding on the occasion in question several suggestive and helpful gestures. Amongst such was what was called a "living chord," the boys stepping out the intervals of the common chord while singing in such manner that when the chord was completed they stood in couples in advance of each other at distances corresponding to the position of the notes of the chord. Other harmonic combinations could evidently be practised, their number apparently being only limited by the ingenuity of the teacher. The gestures were executed with military-like smartness by twelve of the Westminster choirboys, with whom the exercises seem decidedly popular.

#### MR. DOLMETSCH'S RECITALS.

HAVING set forth the merits and beauties of the music of our forefathers, Mr. Dolmetsch began, on the 10th ult., at his house "Dowland," a series of Concerts illustrative of the music of Continental musicians, commencing with those of Italy. The programme opened with three quaint dance tunes, published in 1581 by Fabritio Caroso, written for the lute and viol, a peculiarity of which being that the melody was in the lowest part-a highly respectable precedent for the practice pursued by certain writers of modern walters, whose melodies seem to complainingly ask, "Why should growl down here in the bass?" Another interesting piece was a Canzona, published in 1637 by Girolamo Frescobaldi. This is written in four sections, the same air being used with modifications in each. A "Folia" for the violin and harpsichord, by Corelli, dated 1700, proved to be an ancient Spanish air with twenty-for variations. Three pieces for the harpsichord, by Domenico Scarlatti, included the one which, from the disjointed character of its theme, is said to have been suggested by a cat walking along the keyboard of the instrument. The composition would seem to point the moral that composes should avoid such sources of inspiration. The Concert d'amore and lute, accompanied by muted violins and organ, by Antonio Vivaldi, a work of considerable interes. and, according to Mr. Dolmetsch, the only Concerto in which the lute was known to have been introduced.

#### TRINITY COLLEGE.

THE Orchestral Concert given on the 2nd ult., in Princes' Hall, by the students of Trinity College, was attended by a large audience that evinced great interest in the per-The most promi formances of the young executants. of these were Miss Annie Smith and Miss M. Clapton, who have acquired considerable technical command over the nave acquired considerable technical command over the pianoforte; Miss F. Brotherhood, who showed artistic intuition by her interpretation of the solo part of two movements from De Beriot's seventh Concerto for violin and orchestra; and Mr. S. Faulks, a young violinist possessing remarkable executive facility. Miss B. Adworth, Miss J. Bridges, and Mr. Attersoll sang with much acceptance; and Mr. Corder did his best in Bensetti "Parisina" Overture and Grieg's second and this Norwegian Dances to preserve that unity which, in a Norwegian Dances to preserve that unity which, in # orchestra, is strength, and something more. Mr. A.W Ketelbey rendered valuable assistance at the pianoforte.

### ROYAL COLLEGE OF ORGANISTS.

DURING the past month a series of three Lectures of "The Science of Musical Intervals" were given by li.
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remarks to the explanation of the general principles upon which music has been constructed, from the time of Pythagoras until to-day. The experiments of the ancient philosopher and the peculiarities of the Greek modes were described, and the development of our diatonic scale briefly traced. Helmholtz and the usual authorities were quoted, and if what was said partook of the nature of a "twice told tale," it was put forward with accuracy and lucidity; and, to judge by the large attendances and the attention with which the lectures were followed, was not only acceptable, but helpful to many as a clear exposition of well-established facts.

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### MUSICAL ASSOCIATION.

MR. LOUIS N. PARKER'S paper dealing with "Music in our Public Schools," read on the 10th ult. before the Musical Association, drew a graphic picture of the difficulties which the music-master in such institutions has to encounter, and also provided much material worthy of consideration. Mr. Parker worked with remarkable success at Sherborne School for nineteen years, during which time he raised the musical position of the school to one of the first in the kingdom, and the relation of his experiences and methods are of especial interest at this period, when the art of teaching music is occupying so much attention. One of teaching music is occupying so much attention. One of the most important points insisted upon by Mr. Parker is, that the great object of every public master should be by all and every means to inspire the boys with a love of music in general. His ideal music-master is one who gives his pupils, by practical experience, sufficient dge of the art to enable them to understand any music they may hear in later life; who teaches them the difference between good and bad music, and who always remembers that he is not training future professors, but future audiences. The centre of musical life should be the school musical society, through which every boy should pass during some period of his school life, whether he had any aptitude for music or no. "Music is an art in which an ounce of performance is worth a ton of listening, and a boy who has sung a part in the great oratorios has an intimate knowledge of them and acquires an affection for them which boowledge of them and acquires an affection for them which observe the acquires an affection for them which of cultivating healthy taste and giving wide knowledge, thoral and orchestral masterpieces of various schools should be chosen for practice, and irrespective of the probabilities of adequate performances. As far as possible outside help at the school concerts should be avoided. The chief difficulties were the influence of the home, where apparently no effort was made to foster musical taste; the neglect of the art at preparatory schools, want of time for practice, and non-musical head-masters. With regard to the first, the lecturer said "to the musician nothing is more pathetic than to find that a nice clean cherub-faced youngster, hailing from the wilds of Scotland or Wales, the possessor, per-Symbol to the London performer. He assets the mouth in a refered home home home learned the second to the London performer. He has been bought in a refered home home home learned the second to the latest London performer. He has been bought in a refered home home learned the second to the latest brought up in a refined home, has learned all the sweetest counsels of life at his mother's knees, but just in this one unfortunate art of ours he is no better than a heathen slumcold." The only way the difficulty of want of time could be met was by "watchful sinuousness"; the master must give his lessons whenever and wherever opportunity occurred; and the only hope of success with a non-musical head-master was unwearied patience. Competitions in glee singing were commendable, but competitive solo-singing was to be deprecated. School songs were productive of patriotic love for the school, but they had no influence on the cultivation of good taste. The work of a public school music-master was unceasing drudgery, and offered no comparability for the patriotic factors of a public or for opportunities for the satisfaction of personal ambition or for the exercise of the creative faculties; but five years' drilling in such a position would turn out a musician capable of bolding any responsible post, and would prove a very enjoyable time to an earnest, conscientious man of robust health and enthusiastic temperament. The paper was followed by a lengthy discussion, in which the chairman, Mr. Ridley Prentice, and an unusual number of members took needs.

#### BRISTOL ORPHEUS SOCIETY.

CARRYING out the programme of their jubilee season, the members of this Society came to London on the 7th ult., and gave a performance of glees, &c., in St. James's Hall. We regret to say that the attendance, if not quite precisely described as small, cannot truly be called large. It demonstrated the continued indifference of Londoners to unaccompanied vocal music, and especially to that form of it which the "Orpheus" most cultivate. Yet we may go wrong in supposing that the taste for glees, once so pronounced and prevalent in this country, has died out. The fact may be that it has simply languished for want of stimulus, and is capable of reviving again under proper conditions. But how to establish such conditions? Music of the class now referred to is most exacting. Its execution must be polished to the last degree; made absolutely certain by complete individual as well as collective merit. Great patience and infinite pains are the cost of good unaccompanied part-singing, and in an age of hurry and cheap effects it is scarcely surprising that few are content to pay the price. Among those few the Bristol Orpheus Society holds an honoured place. For that matter, indeed, it may be questioned whether their superiors could be found the whole kingdom over. What such a statement involves amateurs well know. It means not only great ability in the Conductor, Mr. George Riseley, and much good fortune in the discovery and possession of exceptional voices, but also the existence of those precious qualities, enthusiasm and perseverance, lack of which is the bane of musical societies.

which is the bane of musical societies.

The programme of the 7th ult. contained a certain number of pieces chosen from those which obtained most favour at a previous visit of the Society in 1890. For the rest, there were selections from the most admired of our older glee composers, such as Stephens, Horsley, Walmisley, S. S. Wesley, &c. These examples were, of course, heard with interest and enjoyed in proportion to the rarity of opportunities for listening to them. But living composers had a good share of notice. Mr. Cummings, Mr. Lee Williams, and Dr. Bridge each conducted a work of his own, grave or gay, with all the good results he could have wished; and the compositions of Messrs. W. Davies and C. Macpherson, which had gained prizes in connection with the Society's jubilee, were very properly performed. The singing kept on a very high level almost throughout, dropping only in the execution of Wesley's difficult piece, "When fierce conflicting passions." In quality of tone, unanimity of expression, and technical merit, the Bristol glee-men once more asserted a supremacy which only a choir made perfect can hope to wrest from them.

## THE "WAKEFIELD" MUSIC COMPETITION AT KENDAL.

FOR some years past The MUSICAL TIMES has noticed with ever-increasing approval the progress of the annual music competitions held at Kendal. It is, indeed, impossible to be other than enthusiastic over an institution that seems so entirely wholesome in its results. Concerning itself chiefly with choral singing, the branch of art in which England has been pre-eminent from Elizabethan times, and restricted in its operations to towns and villages of under 6,000 inhabitants in the County of Westmorland, it is difficult to exaggerate the influence of the "Wakefield Music Competitions" on the music of the district. In the programme of the eighth meeting, which took place on the 11th and 12th ult., at least one marked improvement was noticeable. It has been observed that the weak point of the Welsh Eisteddfods was that the amount of time devoted to the preparation of pieces set as tests tended to hinder the cultivation of sight reading and general musicianship. This well-found objection has been met, in the case of the Kendal competition, by associating more closely than in previous years a sight reading test with the singing of the set pieces. Thus, it was a condition of the "Village Choral Society or Choir competition," that "all choirs entering in this class must sing a short exercise in four-part sight reading, of about the difficulty of an easy hymn-tune, immediately after the

test piece. Marks for proficiency in this point will count towards the prizes, but prizes will also be given for the sight reading alone." It is worth while to lay some stress upon this particular competition, since it appears to us to be the most important and the most worthy of imitation in other counties. The results were most satisfactory, and spoke eloquently of the continuous and careful cultivation of vocal music in the district during the past decade. Choirs of between sixteen and forty voices came from nine villages or small towns to compete. The test piece, Purcell's chorus "With drooping wings," was one of exceptional difficulty, the reverse of showy, and requiring considerable power of dramatic expression. Its performance was generally characterised by marked intelligence and care, and the pluck with which the sight reading exercises were attacked was perhaps the most promising thing of the whole Festival, Another competition deserving especial notice, both for its novelty and for its practical utility, was in Psalm-chanting. The 137th Psalm, chosen by the judges from three selected Psalms, was sung antiphonally by five bond-fide church or chapel choirs, unaccompanied and unconducted. It is not going too far to affirm that the Psalm singing of Westmorland will benefit by this very sensible competition. The string quartet competition initiated last year has gathered strength, five quartet parties, an increase of two over the former competition, entering for it and playing the Adagio and Minuet from Mozart's Quartet in G (Köchel, No. 156) very creditably. It might perhaps be possible on a future occasion to choose a more interesting piece than this early work, written when the composer was but sixteen years of age; but of course the difficulty of selecting music not too long nor too difficult, yet affording an adequate test, must be considerable. not to be expected that the result of this competition will be to make finished performers; but it will have accomplished a sufficiently desirable end if it fosters a taste for a class of music too refined and too little sensational or sensuous ever

to become very popular.
The remaining competitions followed the lines of former years, and may be quite briefly chronicled. Taking the choir competitions first, as of greater moment than the soloists' contests, thirteen female-voice choirs sang Horsley's "See the chariot at hand," and twelve male choirs sang voice choirs were heard in Mr. Arthur Somervell's part-song "The winter it is past," written specially for the occasion. The madrigal competition had for its subject Gibbons's famous "Silver Swan," and furnished some excellent performances, the Windermere choir, which won, being remarkable for both breadth and finish. The junior choir competitions (for children under sixteen) were divided into two classes, one being for boys only, with which was incorporated a sight reading test. The two remaining incorporated a sight reading test. The two remaining choral competitions were for choirs that had never before competed at these Festivals, and for certain small villages in a specific list. The "Novello" prize, for the choir receiving the largest aggregate of marks in all classes, went to Sedbergh. There were the usual solo competitions for sopranos, contraltos, soprano and contralto duets, tenors, and basses. It was a curious fact that almost the only competitor in the first of these divisions who seemed really to grasp the playful character of Arne's "Where the Bee sucks" was a small boy, who deservedly won the first prize. An absence of who deservedly won tne mrs. price. An according poetry in the various readings was, indeed, their chief fault.

'Arm, arm, ye brave," was a hard nut to crack, but this did not deter fifteen basses from trying their skill. the Handelian divisions proved rather beyond the powers of vocalisation of nearly all the competitors, the performances were remarkably good, and the winner not only gained the prize, but secured a special prize for enunciation and expression, offered to all who entered as soloists. The sight reading competitions for individuals were of great interest. The first prize in the juvenile section was won by a boy of seven, rather small for his age, whose proficiency in Sol-faing was extraordinary. His brother won the second prize, which seems to argue a hereditary gift. The judges, Messrs. W. G. McNaught, Arthur Somervell, and Luard Selby, not only judged wisely, but added to the value of their judgments by giving, in most instances, the grounds of their decisions.

It may be interesting to add that no fewer than 1,000

individual competitors presented themselves, the highest number yet recorded. The Festival ended with a Concer, at which the combined choirs sang Mendelssohn's 95th and 22nd Psalms, and other works, under Miss Wakefield very able and vigorous conductorship. Mrs. Mary Davies, Miss Wakefield, and Mr. Masters were the principal vocalists. The crowded audiences on both days indicated the general interest excited by these Festivals.

### REMINISCENCES OF SIR ROBERT PRESCOTT STEWART.

THE musical world has suffered a severe loss in the sudden death of Sir R. P. Stewart, who for more than thirty-two years has filled the Professorship of Music in the University of Dublin.

Like so many eminent musicians, his genius was a precocious one, displaying itself in his twelfth year by efforts to compose and, in his fourteenth, by his name being placed third in a competition for a prize anthem offered by the Society of Ancient Concerts in Dublin—when Dr. Walmisley of Cambridge took the first place, Dr. John Smith, the Professor of Music in the Dublin University, being second.

Stewart at sixteen was made deputy-organist of Christ Church Cathedral; and two years later succeeded Mr. John Robinson as organist, being also nominated by the Provost and Fellows to fill a similar post, which had been held also by that gentleman, in Trinity College Chapel. Two years later he succeeded Mr. T. White as organist of St. Patrick's Cathedral, being at the time barely twenty-one; and he not only retained these offices, but fulfilled all the duties incident to them with unabated zeal and acknowledged distinction for forty-four years.

The history of organ-playing in this century affords but few parallels to such an early development and such mature and long-continued exercise of executive talent. Dr. Walmisley, who was organist of the College chapels both of Trinity and St. John's, Cambridge, presents a similar typed precocity, but his professional career was terminated at the age of fifty-two. The life of Dr. S. S. Wesley, who obtain his first post as organist at the age of seventeen and continued working till his death in 1876, at the age of sixty-six, is a record which more closely resembles that of the Dublin professor.

Stewart's organ playing was notable for its perfect ease and spontaneity. He very early mastered the technique of the instrument, so that the greatest difficulties were really to him as "child's play." His method of accompanying was peculiarly graceful and facile, and in the purest tast. In florid anthems, such as Travers's "Ascribe unto the Lord" (96th Psalm), or in Wesley's "Wilderness," the runs and ornate passages streamed forth with a delicacy and expressiveness which the writer has never heard equalled.

His coolness and collectedness in playing the service were remarkable. Nothing put him out, though he was never alone. Dr. Waller—a true poet, of whom Dublin is justly proud, and who wrote many admirable libretti for his friend—was constantly his attendant; and, with a few others (including the writer when possible), followed him from the College Chapel to the two Cathedrals on almost every Sunday. We plied him with questions, asked his opinion of our own attempts, got him to write or alter chanks, which he would pencil with his right hand, his left using the manuals and his feet putting in the bass part. He was perfectly master of himself and of his work, and never by any chance made a mistake. He was very great at improvising; and many a time have we asked him whose was that voluntary he had just played, and he would answer. "Oh! anybody's you please," when he had "knocked off" some grand piece of work which a famous composer might have owned.

In 1845 Stewart, at the age of twenty, succeeded the doyen of Dublin musical professors—Mr. Joseph Robinsonas Conductor of the University Choral Society. This gentleman's words, in introducing him to the post which he filled with distinguished success for nearly half-a-century, are still in the recollection of some of the septuagenarianod the Society: "Gentlemen, I commend to your acceptant as your new Conductor my young friend, who is already

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ceptance s already We have not space to notice at length Stewart's musical compositions; but his beautiful chants and Church services were amongst the best of his writings. His "Ode to Industry" for the opening of the Cork Exhibition in 1852; his music for the Dublin Exhibition in 1853, and that composed for the great Peace gathering at Boston, U.S.A., in 1872, were all admirable examples of his talent. Then there were his cantatas "Eve of St. John" and "A Winter Night's wake," together with his many delightful glees and part-songs; and perhaps, chief of all, his last important work, the music to the "Tercentenary Ode," performed in Dublin in 1892, all of which will long keep his memory alive.

Sir R. P. Stewart is unquestionably one of the greatest musicians that Ireland has produced in the century. Possibly had he been less insular in his extreme love of home and his dislike of travel, his facility in composition might have been strengthened and deepened by visiting the principal music-centres of Europe, as well as by intercourse with the great musicians of the day. It was not till the Great Exhibition of 1851 afforded an opportunity and an inducement sufficient to overcome for a time the love of his island home and its duties that he crossed the Channel; and there are many of his English fellow-artists who remember his performance on the great organ in Paxton's glass palace, more especially his masterly rendering of Bach's great pedal Fugue in C. He was also heard, and excited great admiration, when

He was also heard, and excited great admiration, when he visited the Manchester Exhibition six years later. Subsequently he extended his travels to the Continent, and made acquaintance with many of the noted organists in

France, Germany, and Switzerland.

But Robert Stewart's heart was ever in his native country, and the organ lofts of Trinity College Chapel and of the Cathedrals of Christ Church and St. Patrick's were his triple thrones. The writer made his acquaintance on entering college in 1847, and almost immediately became one of his most fervent admirers and his attached pupil; and he had the happiness of being admitted to a close personal intimacy with one of the most gifted, genial, and lovable of men. He may perhaps be permitted to range himself amongst the bonis, when quoting Horace's lines, never more applicable than to Robert Prescott Stewart—now so suddenly snatched from all who loved and valued him: "Multis ille bonis flebilis occidit."

O. I. V.

The Royal Academy of Music announces its intention to telebrate the attainment of its seventieth year of life by a Concert, on the afternoon of the roth inst., at the Queen's Hall. As meet on such an occasion, the artists will be selected from those whom it has trained in the way they have gone with so much success. At present the list includes Mrs. Mary Davies, Mrs. Clara Samuell, Miss Hilda Wilson, Miss Agnes Zimmermann, Mr. William Shakespeare, Mr. Arthur Oswald, and Mr. John Radcliffe, hoother feature of the Concert will be that all the music will be selected from the works of celebrated past students. The programme will thus form a pleasing and most satisfactory proof of the good work the Institution has accomplished since the first lesson was given within its walls, on March 24, 1823.

Sir Augustus Harris has concluded negotiations with Mesrs. Ricordi for the production of Verdi's "Falstaff" at his forthcoming season at Covent Garden. The work is to be given by a company specially selected by Messrs. Ricordi. The other novelties announced for performance during the season are Puccini's "Manon Lescaut," Massenet's "La Navarraise," Bruneau's "L'Attaque du Moulin," Gounod's "Sappho," the stage version of Berlioz's "Faust," and Mr. Cowen's "Signa."

We understand that during the stay of Her Majesty the Queen at the Villa Fabbricotti, Florence, Signor Buonamici had the honour of playing frequently to Her Majesty, and Signor Mascagni also played selections from some of his operas on one occasion. The pianoforte was supplied, as last year, by Mr. Bechstein.

### REVIEWS.

The Music and Musical Instruments of Japan. By F. T. Piggott. (With notes by T. L. Southgate.)

[Batsford.]

THE decorative arts of the East—of India, China, Japan—have rarely failed to charm and captivate the Western mind; and those of Japan in particular have, during the past thirty years, so successfully established themselves in our homes that we no longer think of them as exotics. Indeed, to such an extent have Japanese forms become acclimatised among us that our own artizans now reproduce them, and this without the least "intent to deceive."
With this appreciation compare our attitude towards
Eastern music—what a contrast! In India, for instance, Eastern music—what a contrast! In India, for instance, there are two hundred and fifty-seven million souls—who, in Europe, knows or cares a straw about their music? Until two years ago, when Captain Day published his wonderful book, we were without even an intelligible account of its mysteries; and now that we can understand them, who, apart from a few specialists, troubles to do so? As to China and Japan, this is what her Majesty's Envoy, Sir Rutherford Alcock, wrote in 1863: "If I had not lived among the Chinese I should have said the Jananese had the least conception of either have said the Japanese had the least conception of either harmony or melody of any race yet discovered. The discord they both make when they set themselves to produce what they call music is something that baffles all produce what they call music is something that baffles all description. Marrow-bones and cleavers are melodious in comparison." And Miss Bird, in Vol. II. of her "Unbeaten tracks in Japan," thus describes the music of an entertainment given in a private house: "Of the performance, as is fitting, I write with great diffidence. If I was excruciated and experienced twinges of acute neuralgia it may have been my fault. The performers were happy and the host's face showed no trace of anguish. Oriental music is an agonizing mystery to me." She adds: "Dr. Mueller says however—and he has studied the Japanese and their music intelligently—if I I am asked what impression our music intelligently—'If I am asked what impression our music makes upon the Japanese I am sure I shall not be far wrong in saying that they find it far more detestable than we do theirs. A prominent Japanese said, "Children, coolies, and women may find pleasure in European music, but an educated Japanese can never tolerate it."" And but an educated Japanese can never tolerate it." And yet there are people who speak of music as "the universal language"!! It is clear that whilst our eyes welcome the Entirely Strange, our ears do not. Why? Is it because the aural arts reflect far more faithfully than the visual our idiosyncrasies of thought and feeling? The fundamental differences between Eastern and Western minds are certainly shown less in the decorative arts than in music, and as the former meet with readier acceptance than the latter we are almost forced to this conclusion. Little as the music of the East generally has been understood among the music of the East generally has been understood among us, we have always known least of that of Japan. Even our most learned historians—Fétis, for instance—plead comparative ignorance of it. No serious effort to dispel this darkness had been made until Mr. Piggott took the matter in hand, during an official residence in Japan. The results of his studies were embodied in a paper read the forest had before the Acistic Societies of Issan in Language. before the Asiatic Society of Japan, in January, 1891, and of this the present volume is an amplification. The opinions on Japanese music we have just quoted are not shared by Mr. Piggott. He, on the contrary, finds much to admire. It has "grace," it has "many beauties," it has "great merit." "It is not formless and void, but is built on an elaborate system of construction which, if its products were filled out with harmonies . . . would entitle it to a very favour-able comparison with our own music. What Japanese music shows us is, as it were, the skeleton of construction; and I find it a very well knit and cleverly-articulated skeleton." Mr. Piggott divides his subject into three parts. In the first, its historical and social aspects are dealt with; the second treats of technical matters, and in the third the Japanese musical instruments are described; a few examples of the music itself are given, the reason that these are not more numerous being due to "the difficulties which stand in" the way of reducing the music into Western written forms." "Much of the charm of the music—all its individuality

nearly—depends upon its graceful and delicate phrasing, and though I think the Western notation capable of expressing these phrases (sic) to one who has already heard them, I feel a little uncertain whether their more complicated forms could be set down in it with sufficient accuracy to enable a stranger to interpret them satisfactorily. The Japanese musician learns this phrasing by ear." Some of the music—that for the biwa, a stringed instrument with frets, imported from China in the tenth century-has remained unchanged for over six hundred Like Western nations, the Japanese have classical, popular, ancient, and modern music. It is chiefly to the "ancient" music, Mr. Piggott says, that Japanese music owes its bad reputation. It is played by an orchestra of shos, flutes, Hichirikis, drums, and gongs; and, "of all the gruesome sounds ever invented by man," says our author, "the Hichiriki gives forth the most unearthly." This "most villainous of vile-sounding instruments" (as he elsewhere describes it), which is sometimes also called "sad-toned tube," is the diapason of the old classical orchestra, and "the cacophony of the music must be visited on its head." Among the most interesting portions of the book are those relating to the musical scale of the Japanese, their system of tuning, their use of harmony, and their musical forms. The musician will here find ample food for reflection, especially if he compares Japanese habits in these particulars with those of other Eastern nations and of Ancient Greece. The volume is admirably printed, and contains a number of photographs of native performers and instruments. As the only authentic work on the subject it should be in the library of every musician who has learnt that musical interest and beauty are not confined to examples furnished by the nations of the West.

Charles Quint, Musicien. Par Edmond Vander Straeten. Avec une phototype et trois planches de musique.

[Gand: Vuylsteke, 1894.]

This interesting episode in musical history is dedicated to one of the foremost of the younger musical archæologists, Herr Carl Krebs, and is the consequence of a few notes, at first written down in mere pastime, but ultimately elaborated into the interesting and important pamphlet now published. Much is known of Charles V., the Burgundian Prince and Roman Emperor, who ultimately forsook the world for a monastery, but the musical talent this great monarch possessed has not been much regarded, and it has waited for Mr. Vander Straeten to bring it into prominence and the recognition that should belong to it. His book is divided into twelve chapters:—Hereditary transmission, First lessons, A venerable face (Bredemers, the Emperor's music teacher), Organs and spinets, Songs and psalmody, At the concert and the ball, Minstrels of the palace, Instrumental bands, Three royal chapels, Dissonance, In retreat, and the Swan's song.

That Charles V. should have been musical was an almost necessary consequence of his descent. The Burgundian Princes had been famed for their musical followings and instrumental and manuscript collections. As a child he was sensible of the peculiar attraction of musical sounds. He was early taught to play upon the spinet, and when Bredemers became his teacher his progress was accelerated, and he soon became familiar with the motets of the Flemish school, at that time leading Europe. We now think of spinets and Flemish motets as old-world, belonging to the past, which is true; but with Charles they were fresh, appealing to contemporary ears as new inventions. Lutes and organs were also relatively novel from recent improvement and development. Bredemers had assisted in forming the primitive technique of the spinet and was one of the first to play, with skill, upon that instrument. The list of first to play, with skill, upon that instrument. clavier or keyboard instruments acquired for the Imperial family is worthy of note. In 1508, a "manicorde" (clavichord), by Marc Mors of Antwerp, was obtained for Charles; in 1514 an organ by Antoine Mors for the Court; in 1515 an organ by the same maker for Charles, who also appears to have had two sent in the same year to the Hague, to serve his most noble pleasure in his private chapel. In 1516 a "clavicorde" (spinet) was ordered of the same Antoine Mors for the Princess Eléonore and an organ for

journey to Spain, and so on until 1539 when "grand et petit positifs" were got from Étienne Lethmann for Charles-meaning large and small positive or chamber organs. Mr. Vander Straeten has preserved for us an interesting page of music with which Charles has been associated, entitled "Mille Regrets." The composition is not attributed to him, and in one form in which it has been preserved it was harmonised by Josquin Deprès; but the words and melody seem to have been identified with his youth, and to have been borne in mind by him as reflecting upon a time when "en bref mes jours finer" (sic). It forms one of Mr. Vander Straeten's music pages, and another contains the same air, dated 1538, with an accompaniment for the "Vihuela de mano" or old Spanish guitar; an early instance of accompanied monody, if the date is to be relied upon, but as the sharps are indicated it may be later. After a career of splendour, a single bell intoned the great Emperor's entrance as a monk into the Monastery of Yuste. Music went with him there; the choir was re-organised, old voices were replaced by fresh ones, and much of the glacial plainsong was banished in favour of admired motets of the more recent Flemish masters. Couriers travelled hither and thither to secure the much-desired sacred works. A censorship of intonation, accent, and style broke over the devoted heads of the brethren. It is said the Imperial ears were attentive to the shortcomings of the choir, through partly opened doors. Mr. Vander Straeten gives a page to a four-part composition attributed to Charles himself. It has long borne the name of the Imperial musician, and shows a serious acquaintance with counterpoint. A great musician, Guerrero, had visited Charles at Yuste, and a record has been found of a payment to him for "certain services." Mr. Vander Straeten pertinently asks if this was for compositions and travelling expenses? If so there need have been no mystery. Could these services have been bestowed upon motets composed by the monarch in retreat? That question cannot be answered.

Mr. Vander Straeten deserves our thanks for this inteesting study. It is open to an English musical scholar to render his country a similar service by writing an Essay on our musical Tudor kings and queens, mirroring as faithfully

the times in which they lived.

The Part-Song Book. Second Series, Nos. 698-703. [Novello, Ewer and Co.]

"When evening casts her shadows round," words and music by Clowes Bayley, begins in a hymn-like manner, but there is a bright and merry middle section, and it is a very pleasing part-song, which would be most effective without accompaniment, ending pianissimo. No. 699, "Magdalen at Michael's Gate," by Ethel M. Boyce, is a setting of lines by Henry Kingsley, brief, quaint, and effective in its unassuming way. "Queen of fresh flowers"—words by Reginald Heber, music by King Hall-is a very bright and tuneful ditty, quite in accordance with the present spring-time; while, on the other hand, "Gentle sleep"—words by Mrs. Hemans, music by H. W. Schartau-is an agree able lullaby well within the means of ordinarily well-trained Shakespeare's lines, "So sweet a kiss," from "Love's Labour's Lost," have been quietly but effectively set by George Sampson. The last of the series for the present is Dr. F. E. Gladstone's "A wet sheet and a flowing sea," words by Allan Cunningham, composed for and dedicated to the Highbury Philharmonic Society. This is a more elaborate composition than the preceding numbers, and an orchestral or pianoforte accompaniment is indispensable. It is a bright and breezy piece, with some effective contrapuntal writing, and is well worth the attention of choral societies, either small or large, for it is the work of a thorough musician. It should be added that most of these compositions should be sung without accompaniment when practicable.

The Orpheus. New Series. Nos. 264-273. [Novello, Ewer and Co.]

to have had two sent in the same year to the Hague, to serve his most noble pleasure in his private chapel. In 1516 a "clavicorde" (spinet) was ordered of the same Antoine Mors for the Princess Eléonore and an organ for Charles. In 1517 Henri Mors supplied an organ for Charles's labove must suffice. The first is "The shades of night,"

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A FOUR-PART SONG.

Words by MAUD SIDLEY.

Composed by J. CHRISTOPHER MARKS, Jun.

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BASS. Hum. Allegretto.

PIANO. (For practice only.) .

gen · tly,gen- tly O'er the meadows, and the sea, blow. . . hum. tly gen blow.





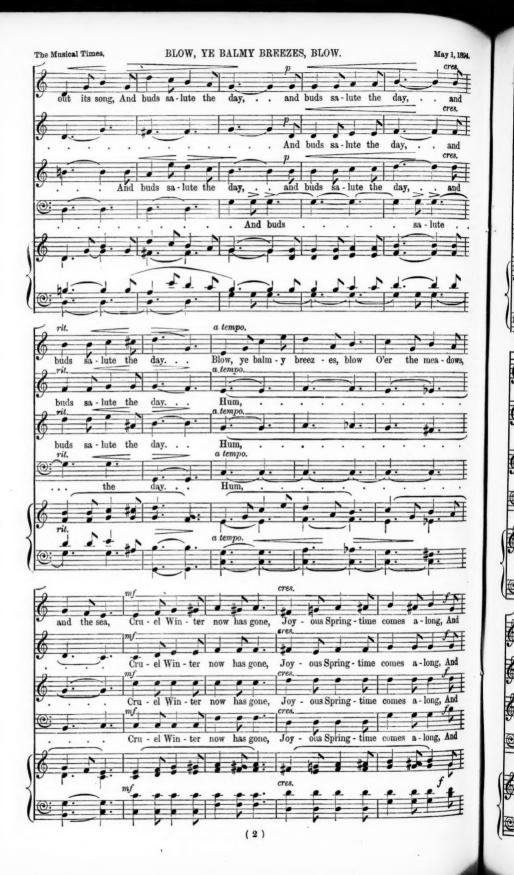
Joy - ous Springtime comes a - long, now has gone, ry bird tells hum, Hum, Hum. hum,

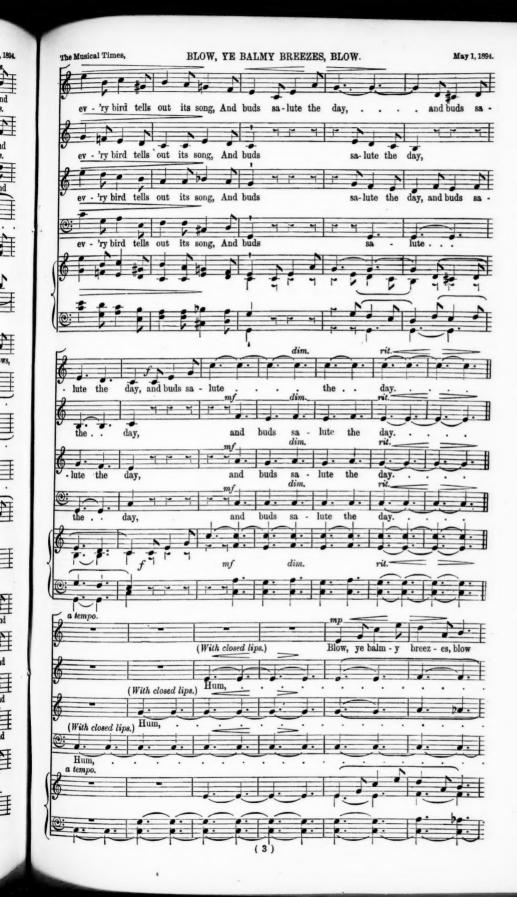
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The Musical Times, No. 615. Copyright, 1894, by Novello, Ewer and Co.

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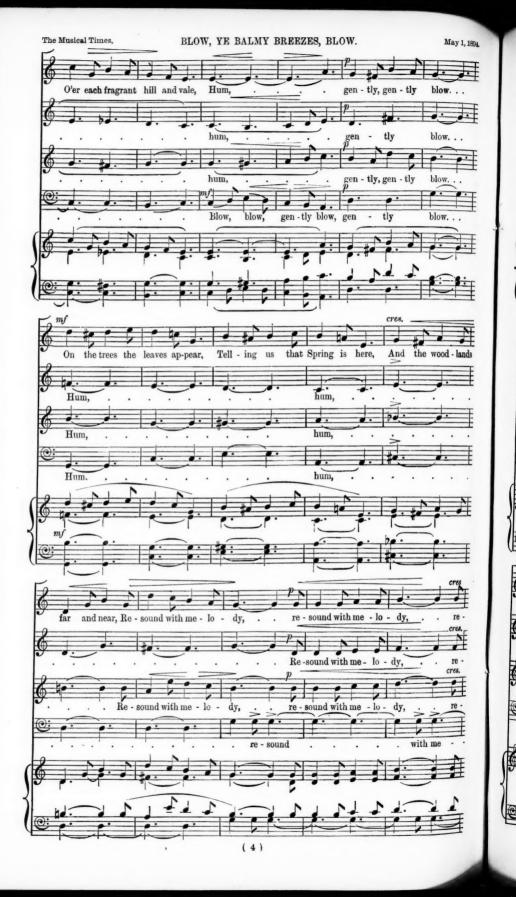
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NOW READY.

# BETHLEHEM

### A MYSTERY

FOR SOLI, CHORUS, AND ORCHESTRA

The Words written by Joseph Bennett.

THE MUSIC COMPOSED BY

# A. C. MACKENZIE.

PRICE FIVE SHILLINGS.

In paper boards, 6s.; Cloth, gilt, 7s. 6d.

### THE TIMES

His music is throughout refined, self-restrained, and reverent; if but a few of the "leading motives" (for this device is freely used) startle us by their originality, their treatment is always interesting, and the workmanship

DAILY TELEGRAPH.

It overflows with music that is dramatic in the highest It overflows with music that is dramatic in the highest sense of the term, and it consequently shines as an example of admirable art. Concerning Dr. Mackenzie's technical methods there is nothing new to be said. All who are qualified to give the matter consideration have recognised his remarkable faculty for construction and elaboration. That faculty has not failed him in the case of his latest work. Every page of the score of "Bethlehem" marks the composer as a musician for whom culture has done its the composer as a musician for whom culture has done its all—as one whom unflagging devotion to his art, coupled with a rare store of natural gifts, has led onwards to the power of giving complete expression to the musical ideas which come to him. . . . For our own part, we think that there are in "Bethlehem" many passages wherein the composer reaches his highest level; some, perhaps, where composer reaches his highest level; some, perhaps, where he soars even higher than he has done in the past. . . . A very beautiful scene is reached with the arrival at the manger-side of the adoring throng. Here is assuredly music that goes straight to the heart. . . "Bethlehem" is brought to a close which leaves neither solidity, power, nor impressiveness to be desired. The ending, indeed, crowns nobly the beauties that have gone before.

### STANDARD.

The work is remarkable from first to last for luminous The work is remarkable from first to last for luminous musicianship and purity of style, and portions are equally noteworthy for freshness and charm. . . . On the whole, the second part is more pleasing than the first. After the opening we have a singularly charming song for the Virgin, entitled "In the Stable. The Blessed Mother singeth to her Babe," the first stanza of which is a translation by Coleridge of a Latin verse inscribed on a German picture of the Virgin and Child. Marked to be sung mezzo page, this may be numbered among Dr. Mackenzie's most voce, this may be numbered among Dr. Mackenzie's most delightful inspirations. . . . The Finale is a very dignified ensemble, in which the composer pours forth all his resources, and, consequently, makes a splendid display of musicianship.

DAILY NEWS.

The musical utterances of the Shepherds are sometimes pastoral, sometimes in the style of the old masters, some times even grotesque, but always appropriate. Indeed, almost from first to last the Scottish composer seems to have caught the spirit of the text. There is no pedantic display of musicianship, although there is not a number which could have been written by any other than a cultured

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In the purely instrumental portions and those where the vocal parts are allotted to a single voice, Dr. Mackenzie is vocal parts are allotted to a single voice, Dr. Mackenze is heard at his best. The opening section is one of these. Also the soprano solo, "Be not afraid," which abounds in beautiful phrases. An altogether delightful inspiration is the Cradle Song for soprano, with its delicately refined accompaniment for muted strings.

#### DAILY CHRONICLE.

The literary excellence of the book is as apparent as is the text of "The Rose of Sharon" or "The Dream of the text of "The Rose of Sharon" or "The Dream of Jubal," in which the author and composer previously joined with such happy results. Dr. Mackenzie has gone to work in the same spirit as his coadjutor. The pastoral style is largely resorted to, but when praise and thanksgiving are in question Dr. Mackenzie gives a free rein to the devo-tional fervour instinct in so many brilliant and impressive pages in the two works before referred to. Sublimity is not wanting when demanded at particular phases of the story, but the dominating idea has evidently been to appropriately illustrate the simplicity of the manifestation of the birth of the Saviour and the lowly surroundings presented to the gaze of the adoring throng. . . The instrumentation is a picturesque, descriptive, and glowing as in either of Dr. Mackenzie's preceding works, whilst the choral passages, without offering any great difficulties, are sufficiently attractive to the executants to recompense them for special care in the enunciation of the varying sentiments of wonder, awe, and exultation. Taken as a whole, "Bethlehem" may be pronounced quite worthy its distinguished composer.

### DAILY GRAPHIC.

Dr. Mackenzie's music is throughout sincere in aim and ingenious in treatment. . . . he is at his best-as, for example, in the admirably impressive orchestral introduction, so suggestive of night and drowsiness; the extremely tion, so suggestive of night and drowsiness; the extremely clever Oriental march; and the connecting instrumental passages generally. As regards the vocal numbers, special mention must be made of the charming Slumber Song of the Virgin, sung with great taste and effect by Miss Ella Russell; the angelic anthem "Glory to God," a mastelly piece of part-writing for female chorus; and the well-wrought Finale for solo quartet and chorus which concludes the work. The orchestration, on which Dr. Mackenzie has evidently lavished especial care, is exceedingly rich, elaborate, and effective elaborate, and effective.

#### THE ATHENÆUM.

Dr. Mackenzie's latest utterance in oratorio-and his last, if we may place reliance on words probably uttered in haste—proves that his hand has lost nothing of the virilly so splendidly manifested in "Jason," "The Rose of Sharon," and "The Dream of Jubal."

LONDON & NEW YORK: NOVELLO, EWER AND CO.

by J. Varley Roberts, a simple, but expressive evening song for voices in four parts. On the whole, similar in character, but rather more varied is "When evening casts her shadows round," by Clowes Bayley, a setting for male voices of a number of the "Part-Song Book" noticed above. No. 266, a Pastoral Ballad, by Josiah Booth, is an expressive, but not difficult setting of verses by Shenstone (1740). Robert Southey's lines, "The Well of St. Keyne," are very effectively illustrated in the next number, the composer being J. Frederick Bridge. Here we have a humorous little story with humorous music. The last six numbers for the present are Spohr's charming part-songs (Op. 90). The translations from the German are from the practised pen of the Rev. J. Troutbeck, and conductors of male voice choirs should make acquaintance with these pieces now that they are available in English.

Mediæval Music. An historical sketch by Robert Charles Hope, F.S.A., &c. [Eliot Stock.]

THE first thirty-five pages of this little volume deal with the music of Greece and Egypt, before the dawn of Christianity, the remaining 120 with the progress of the art in Europe from the first century to the seventeenth. Those who lack from the first century to the seventeenth. Those who tack inclination, time, or opportunity for the perusal of larger works will find here a useful summary of the information they contain, with, in a few instances, brief discussions of knotty points on which doctors have disagreed. A fair amount of accuracy has been attained, but in the chapter entitled "The Music of Ancient Egypt and of the East generally" the information is given in such slipshod English that students are likely to be misled. For instance, and many at it is stated to have been "proved conclusively." on page 21 it is stated to have been "proved conclusively that the scale of ancient Egypt was the same as our own"; a little lower down we are told, "Their scale is assumed to have been diatonic," and on page 24 the music of the Egyptians (and Persians) is spoken of as "founded on the Arab scale, which itself is probably derived from the more ancient and complex system of the Hindoos, a system which divides its octave into twenty-two notes." Such a scale is most decidedly not "the same as our own." The Egypt. On page 14, too, there is a sentence that betrays considerable confusion of thought: "Music is based on a trinity—sensation, rhythm, melody." These little defects can, however, easily be removed in future editions—of which we trust there will be many. The exceptionally complete equipment of this volume in the matter of indices, deserves acknowledgment. There are three—of things, names, and places, besides a bibliographical list of the works consulted.

Octavo Anthems, Nos. 442-446. [Novello, Ewer and Co.] "HEAR my words, ye people," by Dr. Hubert Parry, is a

lengthy and elaborate composition written for the Festival of the Salisbury Diocesan Choral Association. It is for soprano and bass solo, quartet, and chorus, and consists of several sections or movements. The writing is bold, free, and thoroughly English in character—in brief, quite worthy of Dr. Parry's high reputation as a writer of choral music. No. 443, "Try me, O God," by Arnold D. Culley, is a little anthem for male voices in four parts. It is melodious, simple, and rather sad in character, suitable therefore for Lent. On the other hand, No. 444, "Hark! news the angels bring," by Oliver King, is an effective but not difficult "carol-anthem" for Christmas, based on an ancient theme. "carol-anthem" for Christmas, based on an ancient theme. No. 445, "Cleanse me, O Lord," by F. Wrigley, is for baritone solo and chorus; it is written with much smoothness of style and melodic feeling, and would be certain to please. No. 446, "Flee from evil," by the Rev. Walter J. Clarke, is for Lent or general use. It is grave and churchlike in character, but certainly not dull, and it has the peculiarity of ending with a phrase for tenor solo. peculiarity of ending with a phrase for tenor solo.

Octavo Edition of Trios, &c., for Female Voices. Nos. 286-295. [Novello, Ewer and Co.]

Mr. HENRY LAHEE'S "Ring out, wild bells," a setting of familiar words by Tennyson, is simply but charmingly written, and the accompaniment, suggesting a peal of bells, is very effective. No. 287 is the piquant number "Sorrow not, why art thou weeping?" for three solo voices and Ascension Day, at 3 p.m., in Westminster Abbey.

three-part chorus, from Gade's little-known but characteristic cantata "Comala." "Stars of the summer night," teristic cantata "Comala." "Stars of the summer night," by John E. West, is, of course, yet another setting of Longfellow's oft-illustrated stanzas. It is a gracefully written and musicianly part-song in 9-8 time, the pianissimo close being especially charming. No. 289, "O worship the Lord," by S. S. Wesley, is the impressive quartet from the composer's fine anthem "Ascribe unto the Lord," of course, originally written for boys' voices. The next six numbers are by a German composer, Felix Woyrsch (Op. 34), the English words translated from quaint German originals, which are given, by the Rev. J. Troutbeck. For the most part the music is written in the old-world madrigalian spirit, but the penultimate number. "The Three galian spirit, but the penultimate number, "The Three Horsemen," is a thoroughly modern and somewhat humorous part-song. With the exception of the first they are for four voices, and would be more effective without than with accompaniment if sung with refinement.

Fourteen Pieces for the Violin. Composed by Henry Purcell. With pianoforte accompaniment by Arnold Dolmetsch. [Novello, Ewer and Co.]

metsch. [Novello, Ewer and Co.]

THESE little pieces, which form No. 29 of Novello's

"Albums for Violin and Pianoforte," should be in the
portfolio of every patriotic violinist. They consist of a

"Preludio," "Country Dance," "Hornpipe," "Canaries,"

"Trumpet tune," "Chacone," "Jigg," and numerous

"Song-tunes" and "Aires," grave and gay, but all expressive of straightforward healthy sentiment, such as appealed
to our forefathers, and which, happily, is still acceptable
to the large majority of our countrymen to-day. Mr.
Dolmetsch's accompaniments are admirably in keeping
with the spirit of the music, and the marks of expression,
bowing, and fingering are equally excellent and helpful. bowing, and fingering are equally excellent and helpful.

School Songs. Books 11-23. [Novello, Ewer and Co.]

ABLY edited by Mr. W. G. McNaught, these song books have already shown that they fill a distinct want, for school music for the little ones, at once simple and free from music for the little ones, at once simple and free from vulgarity, is in greatly increasing demand. In the present instalment we have Kindergarten, action, sacred, and secular songs, the composers being Alfred Moffat, J. Hardcastle, E. Mundella, H. W. Schartau, Franz Abt, G. Ernest, F. A. Marshall, G. A. Macfarren, Roston Bourke, Arthur Richards, Dr. Roland Rogers, W. W. Pearson, A. S. Gatty, C. A. Macirone, and Sir John Stainer. Here, therefore, is plenty of variety, and it should be added that the music is printed both in Staff and Tonic Sol-fa notations, which of course increases the usefulness of the books. course increases the usefulness of the books.

THE programme of the Hereford Musical Festival, which will take place on September 11, 12, 13, and 14, will be so far as is at present known, as follows:—Tuesday morning, "Elijah." Wednesday morning, Dvorák's so far as is at present known, as follows:—Tuesday morning, "Elijah." Wednesday morning, Dvorák's Requiem Mass, together with a Symphony and Mendelssohn's "As the hart pants." In the evening, Bach's "Christmas" Oratorio (parts 1 and 2) and the "Creation" (parts 1 and 2). Thursday morning, Dr. A. C. Mackenzie's "Bethlehem" (part 2); Prelude to "Parsifal"; a new cantata, "The Cradle of Christ," by Dr. J. F. Bridge; and Spohr's "Last Judgment." In the evening, Dr. C. H. H. Parry's "Job" and the "Lobgesang." Friday morning, "The Messiah." A miscellaneous Concert will be given in the Shire Hall on the Tuesday evening, be given in the Shire Hall on the Tuesday evening, including a new cantata, "Sir Ogie and the Ladie Elsie," by Dr. C. H. Lloyd, and the Festival will conclude with a Chamber Concert in the Shire Hall on Friday evening. The artists already engaged are Madame Albani, Mr. Edward Lloyd, and Mr. Santley. Mr. Robertson Sinclair will of course conduct.

A MUSICAL paper published in Brussels informs its readers that during the forthcoming Exhibition at Antwerp "the famous Children's Choir of the Albert Hall, London, under the direction of Monsieur Barnby," will give a Concert.

A SELECTION from Gounod's "Redemption" and Professor Bridge's "The Lord's Prayer" will be sung on

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#### FOREIGN NOTES.

Antwerp.-Rubinstein's opera "Nero" has been given here once more, at the Théâtre Royal, after an interval of seven or eight years, and created a considerable impression.

Basle.—Hans Huber's "Weltfrühling" (the World's Spring), a work in the style of a *Liederspiel*, the words by Rudolf Wackernagel, was produced recently at the Town

Theatre and pleased very much,
BERLIN.—Richard Strauss has been appointed Conductor of the Philharmonic Concerts for next season, in the place of the late Hans von Bülow.---On the 4th ult. a new Pianoforte Concerto in E flat minor, by a young Russian composer, S. Liapounoff, and a new Symphonic Poem for orchestra and organ, entitled "Easter," by Fritz Volbach, were produced at a "popular" Concert given by the Philharmonic Orchestra. Both works, but more especially the second, created a very favourable impression. -On the 5th ult. Mrs. Henschel, from London, gave a Lieder-Abend in the Bechstein Hall, and was accorded a most flattering reception.-Madame Albani gave a Concert at the Singakademie on the 5th ult., and was enthusiastically applauded. Miss Ethel Sharpe, late of the Royal College of Music, London, was also received with exceptional favour. —On March 29, the date of the funeral of the late Hans von Bülow, Brahms contributed the sum of 1,000 marks to the Pension Fund of the Berlin Philharmonic

Orchestra, which his departed friend used to conduct, BOCHUM.—" Die drei Grossmächte" (the three Great Powers), is the peculiar title of a new opera, by A. Grosse-Weischde, which was produced here on March 15. libretto is founded on a novel by the well-known German

novelist, Levin Schücking.

Bonn.—The Musical Festival to be held here, at the Beethoven Hall, on the 4th, 5th, and 6th inst., will be of a perhaps unique character. At three Concerts the whole of Beethoven's nine Symphonies will be played by the Cologne Gürzenich Orchestra, conducted by Professor Franz Wüllner. The three tremendous programmes are as follows: On the 4th inst., the Symphonies; Nos. 1, 2, as follows: On the 4th inst., the Symphonies, Nos. 1, 2, and 3; on the 5th inst., Symphonies, Nos. 4, 5, and 6; and on the 6th inst., Symphonies, Nos. 7, 8, and 9. The prospectus of the Festival is headed: "Beethoven's Entwicklung al Symphoniker" (Beethoven's development as a composer of Symphonies).—Johannes Brahms has presented to the Beethoven House the MS., copied by Beethoven's father, of a cantata by Ph. E. Bach, upon which Beethoven in whose possession it was for many which Beethoven, in whose possession it was for many years, has written: "Von meinen theuren Vater geschrieben" (written by my dear father).

BRUSSELS. — Wagner's "Tristan" has at last been

performed at the Théâtre de la Monnaie. The long looked for and often deferred event took place on March 21, M. Cossira being the Tristan, Mdlle. Tanesy the Isolde, Mdlle. Wolf the Brangane, M. Seguin the Kurwenal, and M. There seems to be little doubt Lequien the King Marke. that this opus summum of Wagner's genius bored the audience, which is perhaps not to be wondered at if it is true that, to quote Le Guide Musical, "the performance was but a sorry parody of the work," and that "this 'Tristan' resembled the real 'Tristan' as much as a chromo resembles a Rubens." Perhaps as an antidote to Wagner's masterpiece the director of the Monnaie revived Grétry's chef d'œuvre " Richard Cœur de Lion." The performance was, however, so wretched that the work was

only played once.

CARLSRUHE.—Verdi's "Falstaff" was given for the first time at the Court Theatre on March 11, with great success. Herr Plank, stoutest of singers, a veritable "round man," was admirable in the title part.

CASALMONFERRATO.—A new opera, "Gismonda Dal-

monte," by Salvatore Sabatelli, was favourably received at

its recent first performance.

COPENHAGEN.—On March 14 the Royal Orchestra, under the direction of Johan Svendsen, gave an interesting Concert in aid of a charity. The programme included a clever new Symphony in G minor by a young organist, Carl Nielsen, who played in the orchestra, and was repeatedly called at the finish. Another novelty was a Suite in five movements, and entitled "Oriental Scenes," by Professor Otto Malling, which was also received with

much favour. Brahms's Violin Concerto and the "Meistersinger" Prelude completed the scheme. The King, the Queen, and several members of the royal family were present.

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ELBERFIELD.—Wagner's "Tristan" was, on March 8, performed for the first time at the Town Theatre here.

FLORENCE.—At the Pergola Theatre here a lyric drama, "Etelinda," the words by A. T. Jessup, the music by a "Mr. Marion," was recently produced with great success. It is said that the composer's name is the nom de plume of the librettist's wife, Mrs. Jessup, neé Marion Minored, and that both are of American nationality. According to other accounts "Mr. Marion" is an Englishman.

FRANKFORT-ON-MAIN .- E. Humperdinck's Märchenspiel "Hänsel und Gretel" has been added to the répertoire of the Opera House, and was, on March 11, given for the first time with brilliant success, --- At the seventh Museum Concert, a new Concert-Overture, "In the Scottish Highlands," by Mr. Frederic Lamond, was produced and made

a highly favourable impression.

GENEVA.—At the Grand Theatre here a new lyric opera, Janie," by E. Jacques-Dalcroze, was produced on March 13, It was very favourably received.

GOTHA.-A young Scandinavian, Sigward Aspestrand, is the author of the words and music of a new three-act opera, "Die Seemannsbraut," which was produced here at the Court Theatre on the 1st ult., without, however,

achieving more than a succès d'estime.

HAMBURG .- A new three-act opera, with ballet, entitled "Die Welfenbraut," and composed by the Vienna composer, Alfred Zamara, was produced at the Town Theatre on March 20, and well received. The libretto deals with a historical subject, the German Emperor Henry VI. being one of the chief characters. --- At the penultimate Concert of the Philharmonic Society a new symphonic prologue to Dante's "Divina Commedia," by Felix von Woyrsch, was produced with much success. Beethoven's Choral Symphony was played at the last of the Society's Concerts. The work had not been heard in its entirety in this very musical town for six years.—On March 29 the remains of the late Hans von Bülow were reduced to ashes in accordance with the will of the deceased master) at the Crematorium. The urn was deposited on the following day in the Ohlsdorf Cemetery. Previously to the cremation an impressive funeral service was held in St. Michael's Church, at which the final chorus from Bach's Passion according to St. John, and a chorale from the same master's St. Matthew Passion Music, were sung. The Dead March from Handel's "Samson" ("Saul") was played while the coffin was carried out of the church and when the procession passed the Town Theatre the orchestra of the latter, under Kapellmeister Mahler, performed another funeral march. At the Crematorium 2 male-voice choir sang the Molto Adagio ("Hymn to the Deity") from Beethoven's String Quartet (Op. 132), specially arranged, with appropriate words by Dr. H. Behn; and Schubert's "Litanei," arranged for male chorus with soprano solo, was sung as the body was committed to the flames.

KÖNIGSBERG .- One of the baritones at the Town Theatre, here, Herr Emil Liepe, has written the words and music of a one-act opera, entited "Colomba," which was produced on March 20 with remarkable success. There are only

three characters in the work, and no chorus is employed.

LEIPZIG.—"Robin Hood," an opera in three acts, by Albert Dietrich, was performed for the first time at the Town Theatre, on March 18, with very fair success. The work is not new; it was composed about twenty years ago, and produced at Frankfort-on Main in 1879.

MADRID.—In place of the recently-deceased Senor Arrieta, the violinist, Monasterio, has been appointed

Director of the Conservatoire of Music. MANNHEIM.—Signor Puccini's opera "Manon Lescaut" was recently given here for the first time, but made no

impression. MARSEILLES.—The latest thing in lyric drama is a "Chinese" opera, in five acts and seven tableaux. Its title is "Tai-Tsoung." The libretto is by M. Ernest d'Hervilly, the music by M. Emile Guimet, and it was produced at the Grand Théâtre here on the 11th ult. The plot deals with an except of the control of th plot deals with an episode in Chinese history, the superb

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decorations were strictly accurate, the costumes copied from real Chinese teapots and saucers, real Chinese melodies were introduced—and yet the public was not quite

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MILAN.—Signor Franchetti's new opera, "Fior d'Alpe," was not a success when it was recently produced at the Scala Theatre. The composer was only called about halfa-dozen times. Eugen d'Albert gave two Pianoforte Recitals here at the invitation of the Società del Quartetto, and created a profound impression with his magnificent -Messrs. G. Ricordi and Co., the wellperformances.known music publishers, announce that they have comknown music publishers, announce that they have commissioned seven Italian composers to write an opera each. Four of them have already been supplied with librettos. They are Signor Enrico de Leva, Gaetano Luporini, Giacomo Puccini, and Cesare Galeotti; while the works on which they are engaged will be called "La Camarozo," "Pasqua de' fiori," "La Bohême," and "Anton" respectively. Signori Mascagni, Leoncavallo, and Franchetti are the other composers selected by the firm. It would be interesting to know definitely how many works Monte Carlo.—Mr. Isidore de Lara's opera "Amy

Robsart" was given at the Theatre here on March 30,

with Madame Sembrich in the title-rôle.

MUNICH.—Richard Strauss, of Weimar, one of those gifted young conductors of which Germany seems to possess such an abundance, has been engaged for the Court Theatre here, and will conduct some of the forthcoming Wagner performances. The seventh Subscription Concert of the Musical Academy, on March 9, was devoted entirely toworks by Edvard Grieg, and conducted by the composer. The programme included the Pianoforte Concerto, the first "Peer Gynt" Suite, the two Elegiac melodies for strings, and three movements from the music to "Sigurd Jorsalfar." Needless to say the favourite composer was the recipient of Areadess to say the favourite composition are the artists already engaged for the Wagner performances to be given at the Court Theatre between August 8 and October 2: Mesdames Katharina Bettaque, Bianca Bianchi, Victoria Blank, Johanna Borchers, Pauline de Ahna, Lili Dressler, Blank, Johanna Borchers, Pauline de Ahna, Lili Dressler, Emanuela Frank, Katharina Greve-Klafsky, Kornelia Mey-senheym, Fanny Moran-Olden, Margaretha and Pauline Sigler, Gisela Staudigl, Milka Ternina, and Mathilde Wekerlin; Messrs. Max Alvary, Alfred Bauberger, Kaspar Bausewein, Theodor Bertram, Otto Brucks, Anton Fuchs, Karl Grengg, Heinrich Gudehus, Eugen Gura, Sebastian Hofmüller, Heinrich Knote, Theodor Mayer, Max Mikorey, Karl Nebe, Fritz Plank, Theodor Reichmann, Otto Schelper, Gustav Siehr, Heinrich Vogl, Raoul Walter, and Heinrich Wiegand. This list contains the names of many of the foremost Wagner singers of Germany; Frau Rosina Sucher, Fraulein Therese Malten, Messrs. Scheidemantel, Perron, and Lieban being, perhaps, the most notable omissions

Odessa.-A new opera, by a new Russian musician, M. Rebikoff, was produced here some weeks ago with considerable success. It is a long one-act opera with Intermezzo obbligato, and is entitled "In the Storm." It is the

composer's first attempt and promises well for his future. PARIS.—The Concerts conducted on March 16 and 23 at the Châtelet by Felix Mottl, of Carlsruhe, and Hermann Levi, of Munich, respectively, were both successful. The performances of works by Berlioz, Wagner, and Beethoven, performances of works by Berlioz, Wagner, and Beethoven, under the direction of German conductors, are acknowledged by the Paris press to have been veritable revelations.—Gounod's posthumous "Requiem," the composition to which the master was putting the finishing touches when death overtook him, was produced at the Concert spirituel at the Conservatoire on Good Friday. The work proved interesting enough, but the general opinion seems to be that it will add nothing to the fame of the author of "The Redemption" and "Mors et Vita." At the same Concert Brahms's six-part chorus, "Gesang der Parzen," was performed for the first time in France. We need hardly add that this almost too sombre work was not to the taste of the audience.—On the 18th ult. Verdi's to the taste of the audience.—On the 18th ult. Verdi's "Falstaff" was given for the first time at the Opéra Comique, in the presence of the veteran composer and a brilliant audience. The performance was superb; M. Maurel as the unwieldy hero and Mdlle. Delna as Mistress Quickly were especially good; while the orchestra,

considerably enlarged for the occasion, did full justice, under M. Danbé, to its difficult but delightful task. M. Soulacroix was the Ford, M. Clement and Madame Landouzy the two lovers, and Mdlle. Grandjean the Alice. Several numbers had to be repeated, and the whole performance was a triumph for the wonderful man who, at eighty, could compose such a chef d'œuvre.

PAVIA.-Signor Alfredo Soffredini has written the words and music of a three-act opera, or rather "Episodio storico-romantico," entitled "Salvatorello," which was produced at the Guidi Theatre here, on March 26, with

much success.

PRAGUE.—At the German Theatre here a new two-act Buongiorno, was produced on March 13 with very good success.—A bust of Friedrich Smetana was placed in the vestibule of the Bohemian National Theatre on March 31. After the ceremony a Festival performance (the 250th) of the lamented composer's opera "The Sold Bride" was given.

STUTTGART.—On March 11 the hundredth performance of Wagner's "Lohengrin" at the Court Theatre was

VIENNA.—On March 6 a new law respecting the performing rights in stage plays was passed by the Upper House (Herrenhaus). Henceforth performing right in Austria will last for thirty years after the author's death, instead of the ten years stipulated by the law of 1846. For this important alteration all who will profit by it have to thank Madame Cosima Wagner (and her late husband's fame), for it was she who appealed direct to the Emperor of Austria when the performing right in "Parsifal" was threatened.—On the 14th ult. right in "Parsifal" was threatened.—On the 14th ult. Anton Rubinstein conducted a performance of his sacred opera "Moses," given by the Society of the Friends of Music.—The Coburg prize opera, "Die Rose von Pontevedra," by Jos. Foster, was recently performed for the first time at the Court Theatre, and was brilliantly successful. Fräulein Paula Mack, the latest and youngest star in the local operation because was admirable as the Poster of the Parsife heaven was admirable as the Poster of the Parsife heaven was admirable as the Poster of the Parsife heaven was admirable as the Poster of the Parsife heaven was admirable as the Poster of the Parsife heaven was admirable as the Poster of the Parsife heaven was admirable as the Poster of the Parsife heaven was admirable as the Poster of the Parsife heaven was admirable as the Poster of the Parsife heaven was admirable as the Parsife heaven was admirable was a local operatic heavens, was admirable as the Rose.
Weimar.—Felix Mottl's opera "Prince and Singer" was

performed for the first time at the Court Theatre on March

9, and very warmly received.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Our season here may now be understood as fairly over, though a little erratic adventuring in ways musical is still promised for a time. Perhaps the greatest success, to "count by heads," was achieved at the performance, on Good Friday, of "The Redemption," by the Midland Musical Society. The seating capacity of the Town Hall was tested to its utmost, and the usual hundreds, on such occasions of furore, were turned away. The performance itself was but an incomplete, apologetic one. Not so large an attendance was that at the better performance of "The Messiah," on Easter Monday, by Mr. Halford's Choral Society. A Concert, given by the Royal Welsh Ladies' Choir—fresh from their honours at the Chicago World's Fair—took place on the 2nd ult., Madame Clara Novello Davies being Conductress.

At Mr. Stockley's Orchestral Concert, of the 5th ult.— the final one of the series—Dr. Parry's "Hypatia" music, which had been deferred from the previous Concert owing to the illness of the composer, came to its hearing. Dr. Parry himself conducted. Six movements — the most important numbers of the incidental music written for the production of the play at the Haymarket Theatre—were given, making a rather long suite de pièces. The work, exacting of its kind, was listened to from beginning to end with unflagging attention and appreciation, and the com-poser received the usual ovation which our public generally

accords its musical favourites.

accords its musical favourites.

The next important piece of the programme was an "Allegro Pathétique" in F sharp minor for violin, by H. W. Ernst, performed by Mr. Willy Hess. We had not heard this work before, and, admirably performed as it was, it made a great impression. It is one of enormous difficulty, but, unlike so many compositions only performance with the control of the programme of

with its technical difficulties. Most masterly, indeed, is the blending of melodic sweetness, impassioned expression, and figurative display. It would properly rank as the first movement of a Concerto; the orchestral accompaniment is fuller and more elaborate than is common in works of Mr. Edward German's music to " Henry VIII. this class. or rather three dances therefrom (Morris dance, Shepherd's dance, and Torch dance), proved vastly to the liking of the audience. It is, indeed, very clever, agreeable music. Madame Clara Samuell was the vocalist of the evening. She sang Rossini's "Bel Raggio"; but more interesting to us were a couple of very pretty songs by Max Stange ("Cradle-song" and "Damon"), quite a treat after so many hackneyed specimens of vocal compositions. We may mention that though this was the last of Mr. Stockley's Concerts of this season, it is yet proposed by the members of the orchestra to give their worthy Conductor "a complimentary Concert in appreciation of his indefatigable efforts to establish a local orchestra, and in a measure to recoup him for some of his monetary losses in carrying on these Concerts for so many years." The programme on this occasion is to be made up of works preferred by plebiscite. The Birmingham String Quartet party has given its final

Concerts. Schumann's Quartet in A minor (Op. 41, No. 1.), Svendsen's Quartet in A minor (Op. 1), and Grieg's Pianoforte Sonata in E minor were among the chief

pieces.

The Festival Choral Society has now commenced in earnest its preparations for the important event which forms its prime raison d'être. At present it is engaged chiefly, if not altogether, upon the classic works (Cherubini's Mass, &c.), selected for festival performance. It is yet too soon for the "commissioned" works to be in hand; but possibly in our next report we may have more information to supply upon this head.

### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE most important Concert during the month was that of the Bristol Choral Society, which took place in Colston of the Bristol Choral Society, which took place in Colston Hall on the 4th ult.; but the attendance was by no means commensurate with the excellence of the performance. The German "Requiem" of Brahms, which has before been given by the Society, was again brought forward, together with Mendelssohn's setting of the 114th Psalm, "When Israel out of Egypt came," and choruses from Handel's "Israel in Egypt." With these three works the members are thoroughly familiar, and the interpretation was excellent. Miss Florence Cromey and Mr. Ferguson were the soloists in the "Requiem". The other composition were the soloists in the "Requiem." The other composition in the Concert scheme was a well-conceived and skilfully wrought Symphonic Suite in C, from the pen of Mr. P Wrought Symptomic Suite in C, noin the period in 1.1.

Napier Miles, a cultured Bristol amateur who has received his training under the guidance of Dr. C. Hubert Parry.

The work was, on the whole, excellently interpreted by the band (led by Mr. Carrington and directed by Mr. Riseley), and was received with demonstrative applause, which the

author came to the platform to acknowledge.

North Bristol Musical Society brought its season's work to a close on the 2nd ult., with a Conversazione, in the lesser Colston Hall. The High Sheriff having given a brief address on music, the members of the Society tastebrief address on music, the members of the Society tastefully sang part-songs and selections. The former consisted of the "Song of the Hop-pickers" (Philp), "Of a' the airts" and "Ever True" (Hatton), "Song of the Homeland" (Sullivan), and "Isle of Beauty" (Whitmore); and the selections were the choruses "Wake with a smile," "O melancholy plight," "With a laugh as we go round," and the delightful trio, "The Hawthorn in the Glade," from Sterndale Bennett's "May Queen." Songs were contributed by Miss Amy G. Perry, Miss Maud Wilcocks, Mr. B. Shearman, and Mr. George Moon; and pianoforte solos were played by Miss Rose Thomas.

were played by Miss Rose Thomas.

The fifth annual Concert of the Bristol South Musical Society, which took place on the 4th ult., was characterised by further advance in the efficiency of this young body, which sang with spirit and effect G. F. Root's cantata "The Pilgrim Fathers," Mr. E. T. Morgan conducting. The solos were entrusted to Miss P. Harris, Miss C. Mullen,

Miss A. Tucker, and Miss A. Gerrard; Messrs. S. Tovey, A. E. Gough, F. J. Warren, F. W. Chappell, A. Hicks, T. Humpage, and F. Plucknett. Several part-songs were also included in the Concert scheme, and were sung with much artistic finish. Miss Bessie Morgan and Mr. Walklate played the accompaniments.

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The Ballad Concert given on the 7th ult. at Colston Hall in aid of the Great Western Railway Employés' Benevo-

lent Society was a great success.

At a Concert in aid of a local institution, given by the masters and scholars of the Bristol Cathedral School, on the 3rd ult., the choir creditably rendered a little cantata, "The Pic-nic" (J. R. Thomas); the school orchestra performed overtures and selections, and songs were sung by masters and friends.

The annual Concert given by the professors and students of the Bristol and Clifton Training School of Music, of which Mrs. Weaver is directress, took place on the 14th ult. The majority of the pieces in the scheme were for pianoforte, the works of Beethoven, Mozart, Handel, Liszt, Chopin, Mendelssohn, Grieg, Jensen, and a rising young composer, Nicolai von Wilm, being drawn from showing that the training given embraces both the classical and romantic schools. The entire performance was very

satisfactory

At the third Popular Chamber Concert of the season, on March 31, Dvorák's Quartet in E flat (Op. 87) for pianoforte and strings, Rubinstein's Quartet for strings (Op. 17, No. 1), and Beethoven's Sonata in C minor (Op. 30) for pianoforte and violin were the chief works brought forward, the executants being Miss Lock, Messrs. Carrington, Bernard, Gardner, and E. Pavey. Mrs. Harold Bernard contributed songs, and Mr. J. H. Fulford was the accompanist. A large audience was present and cordially recognised the skill with which the compositions were performed.

The Clifton Amateur Operetta Society and the Clifton Amateur Orchestral Society were united, on the 13th and 14th ult., in performances of Gilbert and Sullivan's delightful nautical comic operetta "H.M.S. Pinafore." The representations took place in the Alexandra Hall, where the promoters of the entertainments were able to secure stage accessories, which greatly enhanced the efficient, spirited, and enjoyable portrayal of the piece. The characters were allotted to Miss Clare Vining, Miss Bramhall, Miss Lena Phillips, Messrs. D'Arcy de Ferrars, H. W. Pearson, J. C. Glyde, A. S. Tratman, W. A. Woodley, Dr. Lansdown, Dr. Dacre, and Master Graham. Mr. Leonard M. Day, who has had considerable experience in this particular kind of music, directed the performances, and Mr. E. Pavey was leader of the band.

The Bristol Society of Instrumentalists gave its with

The Bristol Society of Instrumentalists gave its sixth Concert on the 23rd ult., when a scheme of considerable interest was presented. Beethoven's "Egmont" Overture, Mendelssohn's "Calm Sea and Prosperous Voyage" Overture, Haydn's Symphony in D (No. 5), Grieg's "Per Gynt" Suite, No. 2 (with the "Storm" section omitted, but they grouped the group of the process of the storm of the section of the storm of the section of and three graceful Dances from Edward German's "Henry VIII." music were admirably performed under the direction of Mr. Riseley. Mr. T. Carrington was the solo violinist, and Miss Florence Cromey and Mr. Watkin Mills con-

tributed songs

Downend Choral Society gave two Concerts on the 9th ult., presenting morning and evening the same programme, consisting of Mendelssohn's "Hear my Prayer," selections from the "Hymn of Praise," Henry Leslie's delightful part-song the "Lullaby of Life," Pearson's humorous glee "Three Doughtie Men," and Dr. Vincent's choral fantasia on national airs. All these were well sung under the direction of Mr. Harald Bernard, well sung under the direction of Mr. Harold Bernard, to whose guidance the marked advance made during Mrs. Harold Bernard, Miss Alice Coleman, Miss Harris, the Rev. A. J. Beedle, and Mr. Frank Hill. The band performed the Allegretto movement from the Symphony to the "Hymn of Praise," and a couple of other pieces. Mr. Harold Bernard's violin solo was a Romance of Engled, and Mrs. Skelton and Miss Ethel Stephens were united in a duet for harps.

A performance of Handel's "Messiah" by the Midsomet Norton and District Choral Society took place on the 3rd ult.,

at Norton. The Oratorio had hitherto been considered too exacting for the young Society to undertake, but the late Mr. Beauchamp thought otherwise, and to induce the members to study the work made them each a present of a copy of the score. Although he was gratified to see Handel's masterpiece practised with a view to performance, he did not live to share in the enjoyment of its public representation, which was of such efficiency as to surprise everyone. Mr. Walter J. Kidner, who has drilled the Society throughout, conducted the performance. The choir society inroughout, conducted the performance. The choir of 120 sang with much precision, intelligence, and clear enunciation; in the more difficult choruses only was any marked wavering or weakness noticeable. The principal vecalists were Miss Florence Cromey, Miss Clara Aldersley, Messrs. C. Gregory, O. J. Hemmens, and H. J. Iles, who discharged their duties with commendable skill. The band, led by Mr. Harold Bernard, excellently played the Overture, Pastoral Symphony, and the accompaniments.

Weston-super-Mare Philharmonic Society displayed considerable boldness in performing Weber's "Der Freischütz" on the 12th ult. The choruses were given with crispness; the soloists were Madame Adelaide Mullen, Mrs. G. E. Alford, Mrs. Frampton, Messrs. H. Beaumont, Bennett, A. E. Masters, Montague Worlock, and Dr. Roxburgh. The band, led by Mr. F. S. Gardner, supported the voices udiciously, without overweighting them, and gave a faith-

ful interpretation of the Overture.

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The Pucklechurch and District Choral Society is to be commended on their performance of Barnett's "The Ancient Mariner" and Macfarren's "May Day," which was given, on the 12th ult., in the National Schoolroom, was given, on the 12th ult., in the National Scholmonn, Marshfield. The solo vocalists were Mrs. Gillum, Fraulein Meder, Mrs. Trotman, Mr. Boyce Creak, and Mr. W. Thomas. Mr. Theo. Carrington was leader of the band, Miss Sibyl T. Trotman was the pianist, and the Rev. E. B. Bradley conducted.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

AFTER the death of Sir Robert Stewart and the interest taken in the national memorial in his honour, the visit of Sir Arthur Sullivan to Dublin, on the invitation of the Dublin Musical Society, to conduct a Concert of his own works, was the chief event on which all musical interest focussed during the past month. Much care and diligent rehearsal were bestowed on the selected works by ungent renears at were bestowed on the science works by the Society's able Conductor, Dr. Joseph Smith, and the result was a performance that not only called forth the encomiums of the musical public, but also the hearty commendation of the distinguished composer himself. The Concert, which was the third for the season, took place on the gth ult. in the Grand Hall of the Royal University, which was crowded in every part. In memory of the late Sir Robert Stewart, the performance commenced with Mendelssohn's chorus "Happy and blest are they," which Dr. Smith conducted. Immediately on its conclusion Sir Arthur Sullivan came on the orchestra, and was received with loud plaudits from both audience and performers. with loud plaudits from both audience and performers. Having acknowledged the ovation, he at once proceeded with the chief work on the programme, the sacred musical drama entitled "The Martyr of Antioch," composed by him for the Leeds Festival, 1880. It is so long since this composition was given in Dublin by the University Choral Society, under the direction of the late Sir Robert Stewart, that it came before the audience practically as a new work. From the very opening chorus it Stewart, that it came before the audience chorus it a new work. From the very opening chorus it was at once manifest that both the work and its perfect of close attention. The formance were alike worthy of close attention. The choir was on its mettle, and, liking its work, fairly eclipsed all its previous efforts. The band, which was both reduced and augmented for the occasion, was well-nigh an ideal one, so far as the accompaniments were concerned. In the maccompanied funeral anthem, "Brother, thou art gone before us," the choir distinguished itself highly by its ure tone and by scrupulous attention to the Conductor's

Julia, Olybius, and Callias respectively. The song of Fabius, "Brother, thou slumberest," was also undertaken by Mr. Black with fine effect. The second part commenced with Sullivan's Incidental Music to "Henry VIII.," of which the march and graceful dance were creditably played by the band; and King Henry's song, "Youth must needs have dalliance," sung by Mr. Black and chorus, was enthusiastically re-demanded and repeated. The duet "How sweet the moonlight sleeps," from the same composer's cantata "Kenilworth," was charmingly sung by composer's cantata "Kenilworth," was charmingly sung by Miss Thudichum and Mr. Lloyd; and after a capital performance of the part-song (unaccompanied) "O hush thee, my babie," the Concert was brought to a close by the Overture "Di Ballo," the composer again receiving a hearty round of applause, to which he replied by turning and vigorously applauding the orchestra and choir. Mr. Horan presided at the organ and Mr. Theodore Werner led the critices. led the strings.

Mendelssohn's "Hymn of Praise," with a miscellaneous second part, made up the programme of a successful Benefit Concert to Mr. R. V. O'Brien, which took place in the Antient Concert Rooms on the 5th ult., the Conductors being Mr. Brendan Rogers and Mr. Vincent O'Brien, The band and chorus numbered over roo performers. In the second part the Overture to "Il Flauto Magico," the grand march from "Tannhäuser," and an operatic Overture by Mr. Vincent O'Brien were performed, the last-named number meeting with favourable acceptance. Mr. Werner was leader of the band.

On the 7th ult. a new operetta, entitled "Coquette," the joint work of Mr. R. E. Pattinson and Misses Sopworth and Pattinson, was produced at the Leinster Hall, under the direction of Signor Negroni, and achieved a considerable success. The singing of Miss Du Bedat, Miss Flood, Mr. Lowther Campbell, and Mr. Sidney Barrington,

in the principal parts, was highly appreciated.

At the Chamber Music Recitals given in the Royal
Dublin Society's Library, on the 9th and 16th ult., the
programme consisted of Beethoven's Quartet for pianoforte and strings (Op. 16, No. 1), Rubinstein's Sonata-Duet for pianoforte and violoncello, and Schubert's posthumous String Quartet. The executants were Messrs Papini,

Esposito, Bast, Grisard, and Delaney.

The Leinster Section of the Incorporated Society of Musicians held its third and fourth sectional meetings at Merrion Row, on March 10 and the 14th ult. At the first of these Mr. Horan, sen., presided; and Mr. P. Goodman's Lecture on the Tonic Sol-fa system, illustrated by a children's choir, was received with great interest by a large and representative attendance of the principal members of the profession. Mr. J. Seymour's prize part-song, "The Bells of Shandon," obtained a first hearing. At the meeting of the 14th ult. the chair was taken by Dr. Joseph Smith, and a paper was read by the treasurer of the Section, Mr. Joseph Seymour, on the development of the Section, Mr. Joseph Seymour, on the development of the Society's influence, which led to an animated debate. In honour of the memory of Sir Robert Stewart, Ecker's quartet, "At the grave of a musician," was sung.

The Section numbers sixty-nine members.

Out of the numerous Ballad Concerts that took place during the past two months may be mentioned Dr. Collisson's Benefit Concert, on St. Patick's Day (March 17), and the Journalists' Fund Concert, on March 9, both of which were held in the Leinster Hall and were largely

and fashionably attended.

Mr. Charles Marchant, Organist of St. Patrick's Cathedral, has been appointed Organist of Trinity College Chapel and Conductor of the Dublin University Choral Society, in succession to the late Sir Robert Stewart.

#### MUSIC IN EDINBURGH. (FROM OUR OWN CORRESPONDENT.)

THE second session of such an undertaking as the music classes at Edinburgh University is always a more critical period than the first, and Professor Niecks is to be congratulated on having attained such a measure of success in the courses of lectures which came to a close with the University session last month. There were four with the Courses of lectures which came to a close the composer's wishes, were Miss Thudichum, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Andrew Black, who gave a delightful exposition of the solo music of Margarita, Acoustics, Notation, Rhythm, Form, &c.); Harmony, Melody, Rhythm; and Advanced Harmony and Counterpoint. Sixty students in all attended these classes, and a very encouraging feature is that nearly two-thirds of these were continuing their studies of last session. Besides the regular classes, Professor Niecks organised six Historical Concerts illustrative of the development of dramatic well as by the students. Professor Niecks states that he is very satisfied with the work his students have done, and it seems to be quite possible that next year members of the highest class may be able to present themselves for examination with a view to graduation.

On the 2nd ult. the Amateur Orchestral Society gave a very good performance of Sterndale Bennett's Symphony in G minor. Other pieces in its programme were the "Magic Flute" Overture, Saint-Saëns's clever "Danse Macabre," and Lindpaintner's "Vampyr" Overture. A quartet of vocalists varied the programme with a few part-There was, as usual, a very large audience. songs.

On the 3rd ult. Mr. Kirkhope's Choir made its second appearance this season in a selection of madrigals and part-songs. Some of these were of the greatest beauty, others were more notable for their respectability, or the tradition of their interest. All were beautifully sung under Mr. Kirkhope's careful bâton. Wilbye's "Lady Oriana" and "Sweet honey-sucking bees" were the most successful of the older compositions; Sullivan's madrigal from the "Mikado" (which does not gain in daintiness or intelligibility when sung by a hundred instead of four voices), MacCunn's "There is a garden," and Stanford's "Corydon, arise," deserve mention among the more modern compositions. Mr. Santley was the soloist and was most warmly received. He was in good voice and, though hampered by a very inadequate accompaniment, he sang "O ruddier than the cherry" in beautiful style.
"Thou art passing hence," "Son of the Ocean Isle," and "Anthea" were his other songs. M. Tivadar Nachèz was a very unsatisfactory violinist, his intonation being painfully at fault and his technique very slovenly. Alike in his choice and his performance of Handel's "Largo" as an encore, he gave further evidence of a want of sound artistic intention.

On March 31 Mr. James H. Peter gave a Pianoforte Recital, when he was assisted by Miss Henrica Van Senden, Mr. Herbert Thorndike, and Herr Willy Benda.

The same afternoon the Edinburgh Bach Society gave a reception to Mr. Henschel in the Masonic Hall, where the Mr. Franklin Peterson, Presi-Society holds its meeting. Mr. Franklin Peterson, President, was in the chair, and there was a large attendance of members. The nucleus, it is hoped, of a Bach Choir has been formed, and it made its first appearance in the Motet "Jesu, priceless treasure." Messrs. Waddell and Colin McKenzie played the D minor Concerto for two violins, and Miss Lichtenstein the D minor Pianoforte Concerto. Mr. Henschel contributed the beautiful song "Vergiss mein

M. Siloti made his first appearance in Edinburgh before a somewhat small, but very kindly audience, in the Music Hall. Some Russian compositions were exquisitely played, but in Chopin's A flat Ballade the great pianist did not seem to be in his best vein, and a Liszt Hungarian Rhapsody proved worse than a disappointment in his hands.

Mr. Millar Craig's Choir (formerly known as Mr. Waddell's Choir) holds a very high place among kindred societies in Edinburgh for earnestness of artistic intent, and its performance of Bruch's "Odysseus," on the 11th ult., fully sustained its reputation. The choruses were ult., fully sustained its reputation. The chickest non-exceptionally well sung, although the singers (like the composition itself) took too long to escape from the sustained gloom of the first part. Miss Gray (Penelope) composition itself) took too long to escape from the sustained gloom of the first part. Miss Gray (Penelope) and Mr. Galloway (Odysseus) divided the honours, the minor parts being in equally capable hands. A good audience filled the Queen Street Hall.

The two principal musical societies in Perth have given Concerts during the past month. The annual Concert of the Orchestral Society took place on March 22, and in its artistic aspect proved to be the best the Society has yet given. The pieces chosen, including Handel's has yet given. The pieces chosen, including Handel's "Occasional" Overture and a portion of a Haydn Symphony, were well within the powers of the players, and the conducted by Mr. Gideon Duncan.

precision and firmness of the strings in particular reflected much credit on the Conductor, Mr. J. W. Bryson. An important feature of the programme was the pianoforte playing of Herr Reinhold Tramm, a gentleman who should have a distinguished career before him. His pieces were a Chopin Barcarolle and a Fantasia by Liszt, which served to show his mastery over both expression and technical difficulty. The vocalist was Miss M. Finlay, whose appearance was deservedly appreciated.

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On March 30 the Perth Musical Society gave a performance of "St. Paul," and grappled successfully with the difficulties of the work, although the balance of parts was not all that could be desired. Mr. Iver McKay sang the tenor solos in an artistic and finished manner, and the other principals were also efficient. Mr. F. S. Graves

conducted, as usual.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Scottish Orchestra Company closed its season on the evening of the 7th ult., and amidst a perfect storm of applause, in recognition of the admirable work accomplished by Mr. Henschel and his band since the opening Concert in October last. Seldom, indeed, has any musical event hereabouts evoked such genuine enthusiasm. The popular Conductor was called again and again to the platform at the conclusion of the Concert, and while the audience were clamorous for a speech, Mr. Henschel contented himself with bowing his acknowledgments. The programme was laid out on lines which must have been thoroughly familiar to the great majority of the audience, and it need only be said that Beethoven's C minor Symphony was accorded a superb interpretation, as was also the selection from Grieg's "Peer Gynt" Suite. At the last classical Concert of the "Peer Gynt" Suite. At the last classical Concert of the season, and ult., another familiar bill of fare was submitted, none the less welcome as it contained Schubert's Symphony in C, the so-called "No. 10." Here again the masterly guiding-hand was in full evidence, every section of the orchestra responding to the Conductor's beat with rare artistic fidelity. Beethoven's Choral Symphony, given by the amalgamated forces of the Glasgow Choral Union and the band of the Scottish Orchestra Company on March 20 showed how well Mr. Henschel can also manage 29, showed how well Mr. Henschel can also manage His vocal material was in exbody of choristers. cellent order, the band appeared at its best, Misses Fillunger and Agnes Jansen and Messrs. Chilley and Price must be credited with some good solo work, and altogether the Beethoven Concert was a memorable event in a season which fairly lays claim to red-letter record. Here is a brief note of the work undertaken by the Scottish Orchestra during the period already indicated:-Fourteen classical and fourteen popular Orchestral Concerts in St. Andrew's Hall, three orchestral Concerts in the City Hall, nine classical and six popular Orchestral Concerts in Edinburgh, two Orchestral Concerts in Dundee, three in Greenock, three in Paisley, two in Ayr, two in Kilmamock, one at Dumbarton, one at Helensburgh, and one at Newcastle. The band has also supplied accompaniments to choral works given in Edinburgh, Aberdeen, Montrose, Paisley, and Port Glasgow; and members of the orchestra have, moreover, assisted at fifteen Chamber Concerts in various Scotch towns. Altogether the band has appeared, in whole or in part, at sixty-seven Concerts, a record of singularly good omen as regards nextsea son's operations.

singularly good omen as regards nextsea son's operations. The Paisley Choral Union had another successful Concert on March 28, when Mr. James Barr's well-trained choristers gave "Alexander's Feast" and selections from Gounod, Mozart, and Wagner. On the same evening Mr. and Mrs. Henschel were at the Queen's Rooms, Glasgow, in one of those charming Vocal Recitals which have won for the couple such envisible distinction. which have won for the couple such enviable distinction. The programme was a model one, as can well be imagined, and comprised several gems of vocal writing, from the days of J. W. Franck to the present year of grace. On the 3rd ult. the Partick Choral Society gave a very good performance of Haydn's "Creation," while Wilford Morgan's cantata "Christian, the Pilgrim," was—the same nightheard in St. Matthew's Parish Church by the choir so ably

At the Recital of sacred music in Sandyford Parish Church, on the 6th ult., Mendelssohn's "Judge me, O God," formed the leading work in an otherwise well-constructed programme. The motet, in especial, was admirably sung, and Mr. W. J. Clapperton, who conducted, also gave a couple of organ solos.

A new comedy-opera, "Ali Khan, Prince of Persia," was produced in the Dixon Halls, Govanhill, on the 4th ult. The music is from the pen of Mr. J. Lindsay Mackay, a talented local composer, and Mr. Arthur King is responsible for the libretto. The work, if occasionally somewhat reminiscent, is bright and tuneful, and the five performances were attended by large and appreciative

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perform-Iorgan's nightso ably The annual Smoking Concert given by the Glasgow Glee and Catch Club, on the 10th ult., was remarkable for the production of a couple of new glees. Those were Mr. Charles Wood's setting of the Shakespearian lines "The composition—and Mr. Gerard F. Cobb's "Queen of the silent night." In both glees the writing is thoroughly English, and we can now quite well understand the high encomiums bestowed upon the various works submitted to the judgment of Sir Joseph Barnby and Dr. F. E. Gladstone. Each of the glees just-named is, indeed, an example of pure art. They were sung, moreover, with rare skill—an observation which also applies to almost every piece in an attractive programme, not forgetting the drolleries per-taining to Mr. A. W. Young's exhibitarating arrangement of "The Massacre of Macpherson."

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WHATEVER opinions may exist as to the actual artistic value of the work done by the Philharmonic Society during the season just brought to a close, only one verdict can be placed on record as to the final Concert given on the 3rd ult. In the case of Sir Charles Hallé, his dealing with all that may be classed as the larger aspect of music in relation to may be classed as the larger aspect of music in relation to the orchestra is a veritable labour of love, and no matter whether the subject taken in hand be "Parsifal," "Tannhäuser," "Die Meistersinger," or the "Walkürenritt"—and what more comprehensive samples of the genius of Richard Wagner could be selected!—the veteran Conductor has rarely been seen so thoroughly in his element. The band, augmented to a hundred strong, was from first to last in touch with its chief, and a programme of the grandest proportions was carried through in a thoroughly worthy manner. The chorus had but little to do, and this is to be regretted; but admirable vocal selections were rendered by Mr. Edward Lloyd.

Wagner was to the front also on the 12th ult., in Birkenhead, when the premier Society—the St. Cecilia—gave, under Mr. Appleyard, an important selection from this composer's "Tannhäuser," together with Mozart's under Mr. Appieyard, an important selection composer's "Tannhäuser," together with Mozart's "Requiem." The entire performance was good vocally, but though every effect possible was made of clavier instruments, there was naturally a lack of that orchestrat colour which forms so essential a condition of a fitting rendering in the case of both works named. At Garston the local technical committee has spent a portion of the money placed at its disposal in the formation of singing classes, divided into junior and senior divisions—under Mr. classes, divided into junior and senior divisions-under Mr. Wright and Mr. Argent respectively—and the members of the latter gave, as a sample of the work they had done during the season, a performance of Mendelssohn's "Athalie" on the 3rd ult. The music, it was stated, had been absolutely read by the class in question without more than mere verbal guidance from the Conductor, and had, in fact, formed a supplementary study to the blackboard tasks of each evening. An orchestra was employed at the performance formance.

The Liverpool Orchestral Society gave a Ladies' Concert in the Philharmonic Hall, on the 7th ult., with

in regard to orchestral concerts was not so great a success from a financial point of view as it deserved to be. The Symphony was Beethoven (No. 5) in C minor, which was excellently played.

The only other important event of the past month has been the fifteenth annual gathering of the Welsh choirs of the city and district, numbering in the aggregate about

1,500 voices. The programme comprised a selection of the hymn tunes so dear to the Cymric race, as well as some Welsh anthems, one of which was the composition of Mr. D. Jenkins, the Conductor of the meeting.
On the 5th ult. Pattison's "Ancient Mariner" was given by the Customs Vocal Union, conducted by Mr. G. J.

Wood.

Wood.
At Chester the Musical Society, under Dr. J. C. Bridge, gave, on the 9th ult., Walthew's "Pied Piper"; and the Cestrian Orchestral Society, under Mr. Hughes, has also been worthily in evidence. The organ in the Cathedral has been recently overhauled by Messrs. Gray and Davison and greatly improved in the process. The small instrument by the same firm, which did temporary duty in the historic pile of St. Werburg, has been purchased by the monks of Grosvenor Street Catholic Church. At Eaton Hall, late in March, was held the annual gathering of the village choirs of Aldford, Pulford, Saighton, Eccleston village choirs of Aldford, Pulford, Saighton, Eccleston and Eaton itself. Birch's "Merry Men of Sherwood" was given, under Mr. Shrubsole, by about 140 choristers and an

orchestra of twenty-five performers.

The annual proclamation of scholarships and other awards granted to students of the Liverpool Music School took place in the Theatre of Victoria University College on The Music School has now obtained definite the 12th ult. civic recognition, and its articles of association having been amended to meet the case, it receives a grant from the technical committee of the City Corporation. The Lord Mayor of Liverpool and Mayor of Birkenhead were officially present, and so also was Vice-Chancellor Rendall. The latter, in alluding to the coalition of the Manchester branch of Victoria University with the new Royal College of Music in that city, shadowed forth a desire that something of the sort might be brought to pass in regard to the sister college in Liverpool and the Music School recently founded

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE music of the Concert-room has now so entirely given place to the song of the thrush that, during the last month, there has been extremely little to record which the readers of THE MUSICAL TIMES would care to have described.

To the annual Conversazione with which the Gentle-To the annual Conversazione with which the Gentemen's Concerts close their season rather more than ordinary interest attached this year. The music was pleasant; and, if not of the highest order, it served to relieve and enliven the flow of conversation. The Carl Rosa Company has been fairly well patronised during a six weeks' stay here, the novelties proving specially attractive. Wagner's early work, constructed on the artificial Meyerbeer model, was admirably mounted, and its pompous—but, like that of the "Flying Dutchman," too blatant instrumentation gave life to the earlier scenes of "Rienzi"; but the extreme formality of the long-continued marchbut the extreme formality of the long-continued march-rhythms became wearisome. Naturally, in this city, the presentation on the stage of Berlioz's "Damnation of Faust" drew crowds which must have proved remunerative to the exchequer. The popularity of the work is unquestionable, as are many of its novel effects and its masterly orchestration. Each night the audience assembled fully prepared to enjoy, and possessed of that qualification said to be necessary to an Englishman's cordial appreciation—some familiarity with the story told and with the manner of its relation. But the final verdict must be perplexing to those who extol the stage at the expense of the platform, and so readily accept the Wagnerian creed as to the necessity for combining all Concert in the Philharmonic Hall, on the 7th ult., with Dworák's Symphony in G (No. 4) as the leading feature. The band, a hundred strong, under Mr. A. E. Rodewald, has never been heard to greater advantage, and has come to be recognised as one of the most important factors in our local world of art. Mr. Goossens' second experiment

with the score of "Faust," and familiar with it in the Concert-room, will own that the mind is thwarted, rather than aided, by the attempt to depict to the eye that which demands such a free play of the imagination as music alone can give. The falling off in the power of the composer in the last scenes and the weakness of the scoring—so strange in so consummate a master of orchestration-could not fail to be felt so soon as the ear was fettered by an attempt to render visible the ride to Pandemonium; but in no part of the work was the visible representation a help, except, perhaps, to a slight extent in the March.

A retrospection of the whole season now closed brings some disappointment. The winter could not be said to some disappointment. The winter could not be said to have brought with it any great gain to the Art-world; let us hope that, pecuniarily, it may have been encouraging to the really deserving. We certainly have been musically favoured by the visits of pianists of high attainment; so much so as to lead one to fear that the market may be rather overstocked, and that many capable artists must suffer from inadequate reward. But we await the coming suffer from inadequate reward. But we await the coming of the great singers who may revive the glories of old days when vocalists, like instrumentalists, were content to work hard and unremittingly ere they challenged the approval of the public. Declamation may be all very well occasionally; but when the merciful critic cannot discover any other point upon which to hang praise, it is clear that something is wrong, and that the art of vocalisation is degraded; somewhat as the organ is by the young amateur who delights to amuse the thoughtless by the cachinnation of his vox humana stop.

#### MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

At the last Drawing-Room Concert of the season, held on the 5th ult., Sir Charles and Lady Hallé, Mr. Whitehouse, and Mr. Speelman were the artists. The programme, which commenced with Schumann's Pianoforte Quartet in E flat (Op. 47), also included solos for Lady Hallé, Sir Charles Hallé, and Mr. Whitehouse, and concluded with Handel's Sonata in D for violin and pianoforte, finely played by Sir Charles and Lady Hallé. We are glad to note the ample and steady support these Concerts receive from a large body of subscribers

The Nottingham Amateur Operatic Society occupied the Theatre Royal for six nights, commencing on the 9th ult., performing Gilbert and Cellier's Opera "The Mounte-banks" to overflowing houses. Its success was well deserved, for patient study developed a result that would have been creditable to a professional company. The Conductor, Mr. Ralph Horner, who rehearsed the opera, must be congratulated on the general excellence of the performance, for to his skill and perseverance must be attributed much of the success.

Under the management of Mr. Charles Foulds, M. Paderewski gave a Pianoforte Recital at the Albert Hall on the 16th ult. The house was crowded in every part, and the virtuoso must have been gratified by his enthusiastic reception and the attention given to a long programme, in which Chopin's works largely predominated. This Concert practically closes the season here, which has been unusually crowded with all sorts of ventures, of which we fear very few have been profitable.

### MUSIC IN NORTH STAFFORDSHIRE. (FROM OUR OWN CORRESPONDENT.)

THE Newcastle-under-Lyme St. George's Choral Society performed Mendelssohn's "St. Paul," on the 5th ult., in the Municipal Hall. The principals engaged were Miss Ada Lee, Mrs. Johnson, Mr. S. Mason, and Mr. F. Owens. The chorus numbers eighty voices, and the addition of only pianoforte and harmonium accompaniments detracted from their vocal efforts. Mr. G. Lawson presided at the pianoforte and Mr. Josef Cantor at the harmonium. Mr. Mason acted as Conductor.

Concert at the Victoria Hall, Hanley, on behalf of the

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Roman Catholic Church, on the 5th ult.

The second Annual Musical Festival of the Burslem
Sunday School Union was held at the Town Hall, on the 5th ult., and a large choir sang an admirable selection of part-songs, including the stirring "Comrade's Song of Hope." Mr. H. T. Wardle presided at the organ, Mr. P. of part-songs, including and Mr. P. Hope." Mr. H. T. Wardle presided at the organ, Mr. P. A. Wardle at the pianoforte, and Mr. J. A. McGregor conducted. The programme was varied by the inclusion of vocal solos, rendered with pleasing expression by Misses and Thorley and Messrs. Cartledge and Wood.

vocal solos, rendered with pleasing expression by Misses
Jackson and Thorley and Messrs. Cartledge and Wood.
The re-organised Longton Choral Society gave a selection
of choruses from the great composers before a crowded
audience at the Town Hall. During the interval the
Secretary (Mr. H. W. Wright) was presented with a handsomely bound copy of the "Creation" as a token of esteem from the members

The Florence Board School (Longton) performed the new dramatic cantata entitled "Wallace; or, the Knight of Ellerslie," on the 12th and 13th ult. Mr. W. Hollingshead acted as Conductor with considerable success.

From a financial aspect the recent performances of the Stoke Philharmonic Society have had a somewhat depressing effect upon the officers, and early this season it was decided to make an appeal to the music-lovers of the district under the more cosmopolitan title of "North Staffordshire. with their talented Conductor's (Dr. C. Swinnerton Heap) dramatic cantata "Fair Rosamond." The response to the appeal was very gratifying, and a band and chorus of 350 performers, under the direction of the composer, gave an admirable representation in the Victoria Hall, Hanley, on the 12th ult. Miss Medora Henson, Miss Mary Reeve, Mr. Iver McKay, Mr. Frank Johnson, and Mr. Tom Cranmer were the principals. Mr. J. A. Rees led the orchestra (chiefly drawn from Birmingham), and Mr. W. Sherratt ably presided at the grand organ. Mr. Iver McKay won unstinted praise as  $Henry\ II$ , and the other artists also deserve commendation. The augmented chorus sang with magnificent effect in the full and elaborate chorus music, the male portion being very prominent in the "Veni Creator Spiritus." Dr. C. Swinnerton Heap was enthusiastically cheered at the conclusion. In memory of the late Honorary Secretary, Dr. J. G. U. West, the band played the "Dead March" from "Saul" at the close of the Concert.

Madame Antoinette Sterling visited the Victoria Hall on the 16th ult., and sang "The Lost Chord." A numerous concert-party also assisted under Messrs. Atkinson's direction.

The final Concert for this season by the Burslem Tonic Sol-fa Choir was given in the Town Hall on the 19th ult. Barnby's "Rebekah" and Macfarren's "May

Jay" were the works performed, and the choir gave evidence of excellent training. Mr. Sherratt conducted.

The Hanley Orchestral Society, under the direction of Mr. T. Turnock, gave a miscellaneous Concert at the Central Lyric Hall on the 30th ult.

The shareholders of the Tonic Sol-fa College, resident in the direction of the Contral Lyric Hall on the 30th ult.

this district, met at Hanley and elected the Board for Examinations as follows:—Chairman: Mr. T. Turnock (Hanley); Vice-Chairman, Mr. J. A. McGregor (Burslem); Secretary, Mr. C. Oliver (Bucknall); Executive, Messrs. Garner, F. J. Stone, Haynes, Jeffries, W. H. Boote, J. Frost, and W. E. Wood.

### MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

ELABORATE preparations are being made in Salisbury for the forthcoming Choral Festival, which is to take place in the Cathedral on the 10th inst. Considerably over 2,000 singers are expected to attend, and, in addition to Dr. Lloyd's Service and Dr. Parry's anthem, both of which have been written for this Festival, a short selection from "The Redemption" will be sung. The organ will be supplemented on the occasion by the band of the Royal Marines. The performance of "The Messiah," on the 5th ult., by the Sarum Choral Society, was a complete success, Mr. R. Emery secured Mr. Santley, Miss Emilie Lloyd, ult., by the Sarum Choral Society, was a complete success, Miss Nellie Gosnell, Mr. Hamlyn Crimp, Mr. Ffrench Davies (harp), and Mr. Gaggs (violin) for his Annual of its efforts to place this old-established Society upon an

improved basis. Handel's Oratorio was a popular selection, and there was a crowded attendance. The principal vocalists were Miss Minnie Robinson, Miss Edith Hands, Mr. H. Lewis Thomas, and Mr. Walters, all of whom sang admirably. The chorus, considerably increased in strength, did its work with commendable earnestness and enthusiasm, one or two of the choral numbers being given with really fine effect. An unusually good orchestra, under the leader-ship of Mr. W. Richardson, rendered valuable assistance, and the recitatives were accompanied on the organ by Mr. W. Bowey. A special word of praise is due to Mr. F. L. Bartlett, the newly-appointed Conductor, to whose care and still much of the success of the Concert was due. skill much of the success of the Concert was due. Mr. T. E. Spinney gave his annual pupils' Concert on the 10th ult, when there was a large attendance. The various efforts, vocal and instrumental, of the pupils were well received, and spoke well for the training they receive. Variety was given to the programme by some unaccompanied part-singing by the Salisbury Orpheus Society, of which Mr. Spinney is the Conductor.

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The joint forces of the Marlborough Choral Society and the Swindon Choral Society gave a performance of Mendelssohn's "St. Paul" in the Corn Exchange, Marlborough, on the 3rd ult. There was a chorus of 130 voices, and the on the 31d uit.

There was a chronic street of the concept of the sung by Madame Jessie Strathearn, Mrs. Graham Coles, Mr. Sidwell Jones, and Mr. Egbert Roberts, and the choruses given in a manner which reflected much credit on Mr. W. S. Bambridge, the Conductor. On the 5th ult. the Marl-borough College Orchestral Society made its annual public poorugn College Orchestral Society made its annual public appearance in the Upper Schoolroom of the College. Mr. Robert Berndt, with his band of more than sixty performers, supplied an interesting programme, which included Mendessohr's 'Ruy Blas' Overture, the Ballet music from Massenet's "Le Cid," and the March from "Tannhäuser." To the whole of the music full justice was done, and the results of Mr. Berndt's excellent work at the College were

To the whole of the music full justice was done, and the results of Mr. Berndt's excellent work at the College were evident throughout. Songs by Mozart, Goring Thomas, and Tosti were sung by Miss Ena Bedford.

The Westbury Philharmonic Society, under the conductorship of Mr. A. Foley, gave a successful Concert in the Laverton Hall, on the 3rd ult., before a large audience. The programme consisted of Berthold Tours's "Festival Ode" and a miscellaneous selection. The chorus and orchestra showed evidence of very careful training, and the Society was assisted by Miss Agnese Rose, Miss Jessie V. Mitchell, Miss Ina Ashley Dodd, the Rev. H. A. Hickin, and Mr. Arthur Millington. The band was led by Mr. E.

A Concert in aid of the Upton Scudamore Church choir was given in the Athenæum Hall, Warminster, on the 5th ult. A feature of the Concert was some good glee-singing by the Rev. W. O. M. Hughes, the Rev. A. H. St. Pattrick, Mr. W. Anstice, Rev. A. T. Powley, and the Rev. T. M. Everett. Songs were sung by Miss Mary Jones, and Mr. A. Foley played some excellent violin solos. The Rev. H. A. Hickin steel as accompanied.

A Hickin acted as accompanist.

The second Concert of the seventeenth season of the Trowbridge Musical Union took place on the 10th ult., when Handel's "Judas Maccabeus" was performed by a band and shows of a hundred performer. The soloists band and chorus of a hundred performers. The soloists were Miss Ethel Winn, Miss F. Evans, Mr. J. Bright Jones, and Mr. C. E. Poole. Mr. Ten Brink led the orchestra, and Mr. H. Millington conducted.

The Southampton Philharmonic Society made its last appearance this season on the 17th ult. The occasion was one of considerable interest in musical circles, as Sir Joseph Bamby was announced to conduct his cantata "Rebekah," which had been selected as the chief work to be performed. The band and chorus numbered 150, and at the conclusion of the rehearsal Sir Joseph congratulated them upon their efficiency and the intelligent way in which they had prepared his music. The solos in the cantata were sung by Miss Gertrude Ward, Mr. Frederick Williams, and Mr. William Paull. The second part of the Concert included glees and orchestral works conducted by Mr. H. M. Pike. At the Hartley Hall, on the 11th ult., a Concert was given by the Southampton Amateur Orchestral Society, under the fifty members, gave a good account of itself, being particularly successful in the Three Dances from Edward German's incidental music to "Henry VIII." Miss Gertrude Shearer and Mr. Samuel Masters were the vocalists, and Miss Alice Ivimey and Mr. F. Ivimey were at the pianoforte. Sir John Stainer's "Crucifixion" was sung in St. Mary's Church, Southampton, on the evening of the 11th ult. Mr. F. Noyes, of Salisbury Cathedral, and Mr. Norman Kendal, ot Exeter Cathedral, both formerly of St. Mary's choir, sang

the solos, and Mr. R. Sharpe presided at the organ.

The third Concert of the Romsey Musical Society took place on the 4th ult., when the principal work performed was Gaul's sacred cantata "Ruth." The solo vocalists were Mrs. Barrington Gore Browne, Mrs. Lyon, Miss Ida Browne, and Mr. Sidney Kendall, all of whom were successful. The choruses were sung in a manner which reflected credit upon the Conductor, Mr. Moss. There was a small orchestra of strings, and Mr. Carey Bliss gave valuable

The members of the Christchurch Choral Society gave an excellent performance of the "Elijah" in the Town Hall, Christchurch, on the 4th ult. Mr. Walter Jenkins conducted the chorus and orchestra of eighty performers, and Miss Elsie Mackenzie, Miss Amy Weldon, Mr. A. W. Russe, and Mr. Arthur Appleby were the principal vocalists.

vocalists.

A new cantata, entitled "Horsa," the composition of Mr. W. H. Liddle, and Mr. A. D. Arnott's new Ballad for chorus and orchestra, "Young Lochinvar," were the chief features of an interesting Concert given by the Basingstoke Harmonic Society on the 17th ult. Miss Pattie Hughes, Mr. J. W. Page, and Mr. W. H. Coltart were the principal vocalists, and the band was led by Mr. L. S. Liddle, who also allowed some excellent violin selection. J. S. Liddle, who also played some excellent violin solos. The pianoforte accompaniments were played by Miss M. U. Awkwright. Both works mentioned were conducted by their respective composers, and received with marked

favour by a large audience.

The band of the Royal Artillery, under the conductorship of Mr. Zavertal, gave an admirable Concert at the Town Hall, Portsmouth, on the 20th ult. The programme included Sullivan's "In Memoriam" Overture, Berlioz's March "Hongroise," and Goldmark's symphony "Rural Wedding."

An excellent performance of Sullivan's "Golden Legend" was given on March 28, under the conductorship of Mr. Howard May, at the Hotel Mont Dore, Bournemouth. The chorus and orchestra, the latter led by Mr. C. Fletcher, and ably assisted by the band of the Royal Marine Light Infantry, numbered upwards of 300 executants; and the principal vocalists were Madame Newling, Miss Marian McKenzie, Mr. Braxton Smith, and Mr. M. Warlock. The programme also included a cleverly written and very effective choral work, entitled "Ave Cæsar! Morituri te

effective choral work, entitled "Ave Cæsar! Morituri te salutant," by Mr. George Miller, by whom it was conducted, and Dr. A. C. Mackenzie's "Benedictus."

The Havant and Emsworth Choral Society gave its seventeenth Concert, on the 9th ult., in the Havant Town Hall. The programme included the first part of Mendelssohn's "Elijah" and the Overtures to "Fidelio" and "Masaniello." The principal vocalists were Mrs. H. D. Lovegrove, Mr. C. Hunnybun, and Mr. G. Fielder. Mr. W. E. Churcher led a capable orchestra, and Mr. W. Packham conducted. Packham conducted.

# MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

WITH Easter the musical season practically comes to an end, but a few belated Concerts remain to be chronicled. The Leeds String Quartet party gave the last of their Concerts on March 21, the programme including Beethoven's E minor Quartet, the second of the "Rasoumowsky" set, and Schumann's Quartet in A (Op. 41, No. 3), which were played with correct expression and a generally satisfactory ensemble by Messrs. Müller, Haigh, Gutfield, and Giessing. The vocalist was Miss Louisa Watson. It is to be regretted that these unpretending but most interesting Concerts have met with such poor support that they will not be continued. Among the 400,000 that dwell in conductorship of Mr. E. Moon. The Society, mustering Leeds it seems there are not found 300 musically righteous,

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at least to the extent of caring for string quartets. On March 29 the York Musical Union gave a Concert of violin and pianoforte music. Dr. Alan Gray's fine Sonata in G was artistically played by Messrs. Willy Hess and Leonard Borwick, and was received very warmly, the composer being called forward to receive the congratulations of the Mr. Borwick's remarkable power as an interpreter of Brahms was shown in his masterly performance of the Romance in F (Op. 118) by that composer. Mr. Hess played solos by Beethoven, Spohr, Laub, and David, and both artists were heard in Schumann's Sonata in A minor (Op. 105). The York Musical Society gave "Elijah" on the 3rd ult. Mr. Ffrangcon Davies's refined and artistic assumption of the title-rôle was one of the most striking features of a generally excellent performance. Miss Florence Bethell, Miss Jessie King, and Mr. William Green were thoroughly satisfactory in the other solo parts, and the marked improvement in the chorus reflected great credit on the pains taken over them by Dr. Naylor, the able and conscientious Conductor of the Society. The band, too, though it included several amateurs, proved equal to its task. A highly interesting Concert was given by the Middlesbrough Musical Union on the 4th ult. Miss Evangeline Florence and Mr. Iver programme. McKay sang the soprano and tenor solo parts with considerable dramatic force, the lady displaying in addition refinement and depth of feeling. Mr. Lucas Williams was slightly overweighted in the baritone part. The chorus-singing was characterised by spirit and decision, the tenors being remarkable for their exceptionally good quality, and the orchestra was efficient, if somewhat heavy in the more delicate parts. The principal feature of the miscellaneous part of the programme was a performance of three movements of Beethoven's Septet, substituted at very short notice for a Pianoforte Concerto, in which Miss Louie Heath was to have been the soloist, but was prevented by illness. Mr. N. Kilburn conducted with marked ability The Ripon Choral Society's second and discretion. Concert took place on the 5th ult., the Twelfth Mass (attributed to Mozart) being the chief composition in the programme. The principals were Miss Summersgill, Miss Marie Rhodes, Messrs. T. Child and J. Browning; Mr. W. Squire, of Leeds, being the Conductor. Spohr's Quartet and Chorus "Blest are the Departed" was sung in memory of the Society's recently deceased Conductor, Mr. W. H. Bentley. On the same evening a Recital of pianoforte and vocal music was given at Bradford by Mr. and Mrs. Edward Haley. The lady's powers as a pianist were shown in the so-called "Moonlight" Sonata and pieces by Schumann and Chopin, and Mr. Haley sang a series of songs by Schubert, Schumann, Franck, and other more recent composers with good expression. On the 6th ult. Mr. Chevalier sang coster songs to a large audience at The entertainment does not call for criticism in a musical paper, its interest not being musical, but purely histrionic. From this point of view, however, it deserves high praise. The Wakefield Choral Society's programme on the 6th ult. consisted of "Elijah." The principals were all local artists, Miss Ada Lee, Miss Watson, Mr. C. Blagbro, and Mr. Dan Billington; the Conductor was Mr. J. Naylor Hardy. A Concert given on the 7th ult. by the pupils of the Hull School of Music evidenced the ability of their teacher, Miss Sharrah. The local critic, waxing eloquent over their performance, attributes the "magnificent rendering" by a young lady-pianist to "the evident discipline in touch and moderation in cadence which she has acquired under her recent tuition." wonder "the audience seemed almost spellbound." the 17th ult. the Armley Choral Society, of which Mr. W. "Creation." The principals were Miss Beecroft, Mr. T. Child, and Mr. Lightowler. The Hornsea Choral Society, under the Conductorship of Mr. G. H. Smith, gave Mr. Cowen's cantata "The Rose Maiden," on the 19th ult. Miss Ethel Holmes, Miss Jennie Langford, and Messrs. G. A. Eadon and Cattley were the principal vocalists, and

The principal vocalists were Mrs. James Wilson, Mrs. Upton, Mr. S. Thornborough, and Mr. J. Hall, of whom the first and last-named deserve special praise, The chorus, save for some slight occasional unsteadiness, did its work well.

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Mr. E. P. Reynolds gave a Subscription Chamber Concert, on the 6th ult., in the Cutlers' Hall, Sheffield, The disaster, which, in consequence of commercial depression. has attended nearly all local musical enterprises this season had been avoided by Mr. Reynolds, who wisely discontinued his regular series and waited until performances became less frequent before arranging for his only Concert. The most interesting piece on the programme was Dvorák's Piano. forte Quartet in E flat (Op. 87), performed for the first time in Sheffield. The complex and beautiful work was played in superb fashion by Messrs. Willy Hess, Speelman, Thorpe, and Reynolds. Pleasing contrast was obtained by the inclusion in the programme of a Sonata for violin and viola, with pianoforte accompaniment, by Leclair. Beethoven's String Trio in G major (Op 9, No. 1) was finely played by Messrs. Hess, Speelman, and Thorpe. Solos by all the instrumentalists, and songs by Miss Sylvia Wardell, completed an attractive programme.

Mr. J. A. Rodgers accompanied.

The Alfreton Choral Union gave an admirable performance of Barnett's "Ancient Mariner" in the Town Hall, on the 10th ult. Mr. W. G. Taylor conducted. On the same night the same work was performed at Denaby, in South Yorkshire. Denaby is in the hear of the coal district, where, in spite of unfavourable surroundings, choral music is assiduously cultivated by the miners and has reached a high pitch of excellence. the Concert under notice, the chorus-singing was marked by accuracy, vigour, and very fair tone, and the performance reflected credit on Mr. Moses Soar, who conducted.

The Heanor Choral Union, a flourishing Notts organisation, gave a successful performance of "Acis and Galatea in the Town Hall, Heanor, on the 12th ult. Under Mr. W. G. Taylor, who conducted, the chorus won the chief honours. In all respects, however, the rendering of the

work was admirable.

On the 15th ult. Mr. Charles Harvey gave a Ballad
Concert at Rotherham, the Concert party including Madame Antoinette Sterling, Miss Kate Cove, Miss Louise Nanney, Mr. Alex. Tucker, Mr. Trefelyn David, and Mr. Bisaccia.

On the 16th ult. the Sheffield Collegiate Orchestral Society gave the closing Concert of the season in the Music Hall, under the direction of Mr. S. Suckley. An accurate and finished performance of Haydn's "Surprise" Symphony gave evidence of careful rehearsal. Godard's "Scènes Poétiques," and Overtures by Hérold and Suppe were also admirably played. Madame Vadini and Mr. J. were also admirably played. E. H. Drabble were the vocalists.

The Upperthorpe Musical Society performed "Acis and Galatea" in the Music Hall, on the 17th ult., with consider able success. Under Mr. J. Beaumont the singing of the Society steadily improves, and the more trying numbers of Handel's melodious serenata served to display the many good qualities of the chorus. The programme also included Liszt's Concerto in E flat, excellently played by Mr. F. Beaumont.

On the 24th ult. the Sheffield Choral Union performed Haydn's "Seasons" in the Music Hall. The principals were Miss Sylvester, Mr. A. Bayles, and Mr. J. Lycett Mr. S. Suckley conducted.

The Sheffield Amateur Instrumental Society gave a Concert on the 24th ult. in the Montgomery Hall, under the direction of Mr. H. Coward. The programme included Haydn's Symphony in B flat, a selection from "Les Huguenots," and pieces by Schubert, Wagner, &c.

THE one hundred and fifty-sixth anniversary of the Royal Society of Musicians of Great Britain will be celebrated at the Hôtel Métropole on the 17th inst., when H.R.H. Prince Henry of Battenberg will preside.

Mr. J. W. Brodie accompanied.

The Hull Harmonic Society gave "Judas Maccabæus" on the 19th ult. Mr. Walter Porter the honorary Conductor of the Society, directed a generally satisfactory performance.

MR. WYATT writes with reference to the report of the "Musical Association" in our last issue, that in the tenth line "the keys" should be "other keys," and in the six teenth line "C major" should be "C minor."

WHEN we left St. Martin's Hall on the 16th ult., after sitting through two-thirds of the Musical Artists' Society's sixty-eighth performance, we could not help wondering whether the name of the said Society was not perhaps "wrote sarcastic." For the entertainment was, with one exception, anything but "artistic," and it was not very musical" either. We have not the slightest prejudice against foreigners, but we must tell the four alien gentleagainst foreigners, out we must ten the four alen gentiemen who formed the String Quartet, that such playing as we heard on this occasion will not do for London. Poor Schubert, whose glorious D minor Quartet was at these gentlemen's mercy; poor Mr. Alfred Gilbert, whose two movements, "La Sera" and "Il Mattino," for strings, was entrusted to them; and poor Mr. C. Lawrence, whose socalled Pianoforte Quartet in A would no doubt have seemed less uninteresting and less puerile if better performers had been forthcoming. The one exception from the prevailing dullness was Mr. George B. Aitken's playing of a clever and artistic Pianoforte Suite in four movements, of which the final Fugue proved the most interesting. There were three vocalists, but their efforts were little to our taste, though Madame Alice Gomez had to repeat Mr. Gerard F. Cobb's "Spanish Lament." We did not stay to hear the Misses Christine and Bessie Greenhill play Grieg's Sonata in F for violin and pianoforte, and nobody who sat through what went before will marvel at our confession. The Society will have to procure better talent, and secure more artistic performances, if it wishes to be worthy of its name and to be taken seriously.

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THE competition for the Sterndale Bennett Scholarship took place at the Royal Academy of Music on the 18th ult. The Examiners were Messrs. Alfred Burnett, Henry R. The Examiners were Messrs. Alfred Burnett, Henry R. Eyers, Ad. Schloesser, W. G. Wood, and Arthur O'Leary (chairman). The scholarship was awarded to Theophil Wendt. The competition for the Parepa-Rosa Scholarship also took place on the same day. The Examiners were Madame Lemmens-Sherrington, Messrs. William H. Cummings, Arthur Thompson, Fred. Walker, and Alberto Randegger (chairman). The scholarship was awarded to Lillian Louisa Crosby. The Examiners highly commended Gertrude A. Snow, Annie G. Boucher, and Ethel M. Hubi-Newcombe. The Charles Mortimer Prize (for composition) was decided on the 19th ult. The Examiners were Messrs. Algernon Ashton, Henry Gadsby, and William Creser. The prize was awarded to Marie Mildred Ames. The Examiners highly commended Hubert J. Oke. Ames. The Examiner's highly commended Hubert J. Oke. The competition for the Agnes Zimmermann Prize (for the encouragement of sight reading) also took place on the same day. The Examiners were Messrs. Henry R. Bird, J. A. Fuller Maitland, and Miss Agnes Zimmermann in the chair). The prize was awarded to Sybil Palliser and Christopher Wilson.

THE Catford Choral Society gave a performance of Handel's "Samson" on the 19th ult., at St. James's Hall, Stanstead Road, Forest Hill, and once more demonstrated that it is fast becoming one of the most important of our suburban societies. We have frequently had reason to praise the singing of the choir, but on this occasion it surassed its previous efforts. The attack and volume of tone in the magnificent big choruses were excellent, and the intonation never once wavered. There was, moreover, quite a refreshing artistic finish about the performance, and the painstaking training which the Conductor, Mr. Alfred Fure, must have given his singers was very evident. The soloists were Miss Florence Monk, Miss Meredyth Elliott, Mr. Maldwyn Humphreys, and Mr. David Hughes. They all did well, but Mr. Hughes deserves a special word of commendation for his fine rendering of "Honour and Amns," which raised a storm of applause. There was an enlarged string band, led by Mr. Kitcat, which did good service throughout; while the trumpet obbligato in "Let the bright Seraphim" was played by Mr. L. W. Hardy of the Crystal Palace orchestra. Miss Brissenden and Mr. A. Davidson Arnott were the pianist and organist respectively. the painstaking training which the Conductor, Mr. Alfred respectively.

THE students of the Royal Normal College and Academy of Music for the Blind, in Upper Norwood, made an excel-

Institution, and sang with remarkable attention to minor details a selection from Purcell's setting of Psalm iii., Sullivan's "O Gladsome Light" (in which the pitch was well maintained), Mendelssohn's setting of Psalm ii., "Why rage fiercely the heathen?" the same composer's Motet rage fiercely the heathen?" the same composer's Motet for women's voices, "O praise the Lord," Wilbye's "Sweet Honey-sucking Bees," and other pieces. Notable features also were Mr. Alfred Hollins's rendering, with Messrs. A. V. Belinski, H. Celis, H. Krause, and C. Ould, of Schumann's Quintet (Op. 44); Mr. Herbert Warrilow's execution, as organist, of Chipp's "Hymn to the Emperor," with variations; Master Horace Watling's playing of Paderewski's Minuet for pianoforte (Op. 14), and Miss Amelia Campbell's singing of "The Lost Chord." Throughout evidence was afforded of the efficiency of the musical training received. Dr. Campbell, the principal. musical training received. Dr. Campbell, the principal, delivered a short address in the course of the proceedings.

THE new building of the Royal College of Music, which is to be opened by H.R.H. the Prince of Wales, the President, in the name of Her Majesty the Queen, on the and inst., has been erected from the designs of Sir A. W. Blomfield on a plot of ground granted to the College by the Royal Commissioners of 1851, and is situated almost mid-way between the Albert Hall and the Imperial Institute. The cost of the building has been met by a sum of £45,000, munificently presented to the Prince of Wales for that purpose by Mr. Samson Fox, of Leeds. The College is divided into two wings, one for the male and the other for the female pupils. The main entrance for the public is in the centre, leading into a handsome entrance hall. At each end of the building are placed the towers, which contain the organ rooms. Space is also left for the erection of a theatre and concert-room on the site at present occupied by a temporary hall, erected for the inaugural ceremonial. One of the most important rooms in the building will contain the extremely valuable collection of historical musical instruments formed by Mr. George Donaldson, and presented by him to the Prince of Wales for the permanent use of the College.

PIANOFORTE Recitals are not yet numerous, but we are promised a plethora of them during the ensuing two months. Mr. Frederic Dawson, a very talented executant —who, we believe, claims that musical county, Yorkshire, as his birthplace—announced three at St. James's Hall, the first of which took place on the 17th ult. Mr. Dawson is not afraid of hard work, for his programme included two of Beethoven's most arduous Sonatas: the "Waldstein" (Op. 53) and "Les adieux" (Op. 81), Mendelssohn's Variations Sérieuses, Schumann's "Papillons" (Op. 2), Variations Sérieuses, Schumann's "Papillons" (Op. 2), Liszt's Transcription of Bach's Organ Fantasia and Fugue in G minor, several pieces by Chopin, and Rubinstein's Staccato Study in C. This scheme must have been very fatiguing, but the player never once flinched from his wo k, displaying from first to last an astonishing measure of energy and mechanical dexterity. The audience was neither very large nor over-effusive in its applause, but those present could not have been dissatisfied with Mr. Dawson's efforts to entertain them. Dawson's efforts to entertain them.

At the Church of St. John the Evangelist, Wilton Road, Easter Day was marked by the employment of an orchestra at the celebration of the Holy Communion. The music selected was Eyre in E flat, which was rendered with admirable effect on the part of both choir and orchestra. The fine body of twenty-four strings was heard to great advan-tage in Mackenzie's "Benedictus" (played during the offer-tory) and in Reinecke's Entr'acte "Manfred," and with the rest of the orchestra in Mendelssohn's "Cornelius" March. The orchestra also took part in the rendering of the Easter Hymn, arranged for the occasion by the Conductor as a Processional Hymn, with instrumental Prelude and Postlude, and in the hymn " Praise the Lord, ye heavens, adore Him." Mr. W. Douglas Capel, Organist of Keble College, Oxford, presided with much ability at the organ, and the service was conducted by Dr. G. J. Bennett. At the Dedication Festival, on the 6th inst., an orchestra will again be used at the morning service.

AT a meeting of the London section of the Incorporated lent display of their ability, on the 2nd ult., at Queen's Society of Music, on the 21st ult., Mrs. Clarinda A. Hall. The choir exclusively consisted of members of the Webster read a paper upon "Music in the Free Libraries,"

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from which it appeared that the Committee of the Liverpool Public Library thirty-five years ago devoted a sum of money to buy music for the Lending Department, and that the number of volumes of music issued last year amounted to 8,065. Birmingham lends out yearly 9,619 volumes, and Cardiff 60 volumes per week, or about 3,000 annually, of Beethoven, Mendelssohn, Schubert, Schumann, Brahms, Dvorák, Grieg, Mackenzie, Wagner, and Raff. In London music is circulated by over a dozen libraries, the Camberwell and Minet collections being particularly good. Chelsea issues a separate reader's ticket for music. Fulham and Hammersmith make music a separate class, and the last reports show that the former has 181 volumes of music, with a yearly issue of 1,283, and the latter 155 volumes and an issue of 1,886.

Concerts of Wagner's music are at present so numerous that unless there is some special feature of interest, as, for example, the first appearance in London of the celebrated Carlsruhe and Bayreuth Conductor, Mr. Felix Mottl, notice of which will be found in another column, brief record is all that is required. Mr. Henschel found his reward in offering a supplementary Wagner Concert at the Queen's Hall, on the 11th ult., the attendance being very large. But there is no occasion to enter into details as to what was done, the programme and the manner of performance being perfectly familiar to the patrons of Mr. Henschel's Symphony Concerts. The scheme embodied excerpts from all the music-dramas from "Rienzi" to "Parsifal," with the exception of "The Flying Dutchman," and they were all rendered with spirit and intelligence by an orchestra of a hundred performers. There were no vocal pieces, but the want thereof did not seem to be felt by the enthusiastic audience.

MISS GUERRA DA FONTOURRA'S Concert at Steinway Hall, on the 21st ult., had several attractive features. This lady, though suffering from a cold, did justice to Godard's "Angels guard thee," "Le parlate d'amor" (Gounod's "Faust"), and other songs demanding the nicest gradations of expression. Miss Ethel Barns, as violinist, played with appropriate spirit and exactional neatness Sarasate's "Zigeunerweisen," a Berceus oy Fauré, and a Mazurka of her own composition. The other instrumentalist was Mr. Jules Hollander, who executed some pianoforte pieces with facility. The Helen and Modus scene from "The Hunchback" was gone through by Miss Olive Kennett and Mr. Charles Fry with such tact and infectious animation as to obtain a double recall. Mr. Arthur Barlow sang well the Prologue to "Pagliacci," and Miss Norah Carew, Miss Urquhart Wilkinson, and Mr. Charles Butler were also contributors. Mr. Algernon Lindo accompanied.

THE Clapham Popular Orchestral Society gave its first Concert at Brixton Hall on March 30, when a large and varied programme was carried out under the conductorship of Mr. S. Dodwell. Although formed scarcely a year ago, the orchestra of sixty players rendered the programme in a way which reflected great credit on the Conductor. The programme included Schubert's Overture to "Rosamunde," Mendelssohn's Capriccio for pianoforte and orchestra (the pianist being Miss L. Carpenter), the March from "Tannhäuser," and Haydn's Symphony in E flat. Mr. C. Furness Peters and Miss Grinyer ably rendered Langer's Duet "Grössmutterchen" for two violins, and the gentleman afterwards played Alard's Fantasia on Gounod's "Faust." Miss Beatrice Pettitt played as a cornet solo Schubert's "Serenade." The vocalists were Miss Ada Brown and Mr. S. Constanduros. Mr. Douglas Rogers was the accompanist.

CHAMBER music is evidently in favour in Hampstead. At the Drill Hall, on the afternoon of the 14th ult., a numerous audience assembled at the first of a second series of performances of works of the universally acknowledged great masters. Beethoven's Sonata for violin and pianoforte in E flat (Op. 12, No. 3) was well rendered by Messrs. Hubert Hunt and Walford Davies, each of whom subsequently took part with Mr. Charles Draper in Schumann's "Märchenerzählungen" for clarinet, viola, and pianoforte (Op. 132), and in Mozart's Trio in E flat for the same instruments. These performances earned the

applause they received. For solos Messrs. Hunt and Davies respectively had Bach's Chaconne in D minor and Brahms's Intermezzo for pianoforte in E flat minor (from Op. 118). Mr. Harry Stubbs tastefully sang "Total eclipse" ("Samson") and Beethoven's "Adelaida."

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THE North-West London Philharmonic Society continues to make progress under the conductorship of Mr. Bernhard M. Carrodus. At a Concert at St. Martin's Tome Hall, on the 10th ult., the band acquitted itself very creditably in Sullivan's "In Memoriam" Overture, in an "Angelus" for strings, by Mr. H. F. Sharpe, in the Intermezzo "Danse des Bacchantes" ("Philémon et Baucis"), in the accompaniments of Mendelssohn's Gminor Pianoforte Concerto, and in other compositions of a high standard; its playing being marked by precision, point, and close observation of the bâtôn. Sullivan's work was given with special regard to light and shade. Mr. Sharpe won commendation for his reading of the solo part of the Concerto, and vocal pieces were effectively contributed by Miss Minnie F. Chamberlain and Mr. Arthur Strugnell.

SAINT GEORGE'S DAY was celebrated at the Queen's Hall by the performance of a well selected miscellaneous programme of appropriately patriotic character. Although the audience was not large, it was very appreciative, and even went so far as to make an attempt to join in the chorus of Lady Arthur Hill's national song "For Union and for Queen," which was sung with admirable spirit and declamation by Mr. Robert Newman. The excellent playing of popular selections by the band of the Grenadier Guads, under the conductorship of Lieutenant Dan Godfrey, elicited much enthusiastic applause; and the singing of Miss Mabel Elliott, Miss Meredyth Elliott, Mr. Iver McKay, and the Meister Glee Singers was evidently much enjoyed, as presumably was also the dramatic rendering of the "British Army Quadrille," with which the Concert concluded.

MR. RICHARD MACKWAY'S Concert at Steinway Hall, on the 18th ult., included Mr. F. H. Cowen's "The Rose Maiden" and a miscellaneous selection of solos and parsongs. The whole of the music was performed by Mr. Mackway's pupils, some of whom justified their appointment. or the work assigned them. The pleasing choral portions of the cantata were effectively sung, especially the chorus "A maid more beautiful." Miss Jane Hunger ford and Mr. Milton Hunter were the most prominer soloists, the former distinguishing herself in the air "Bloom on." Miss Cicely Turner won deserved applause for her tasteful rendering of "Ask of yon ruined castle," and the accompaniments were capably played by Miss Bessie Jacobs and Mr. Allan Clark.

An excellent Concert was given on the 4th ult., at St. James's Hall, in aid of the Metropolitan and City Police Orphanage. The band of the A Division, under the direction of Mr. Joseph Haynes, played several selections; and the solo vocalists included Miss Ella Russell, Madame Gomez, Mr. Edward Lloyd, Mr. Norman Salmond, Mr. Andrew Black, and Mr. H. Grover. An interesting feature was the début of Miss Beatrice Frost, who, in Rossin's difficult "Selva Opaca," from "Guillaume Tell," and a new song, not without merit, by Lester Carew, used a voice of admirable quality in a way that spoke of musical feeling, intelligence, and careful training. In due time Miss Frost may reasonably hope to take a prominent position among soprano singers.

M. EMILE SAURET gave a successful Violin Recital, varied by songs, at the Hampstead Conservatoire, on the 7th ult. The two most elaborate works in the programme were Beethoven's Duo Sonata in G major (Op. 30, No. 3) and Spohr's eighth Concerto, but other interesting pieces awaited the large audience in M. Sauret's own Adago for two violins and solo, "Souvenir de Moscow," in a Sarabande et Tambourin by Leclair, and in Wieniawski's "Sielenka." In each of these M. Sauret exhibited his accustomed brilliancy of execution and mastery of expression. His pianoforte associate in the Sonata was Mr. Stanley Hawley (in lieu of the deceased Haydn Parry), and in his Adagio he was joined by Mr. F. Frederiksen. Mr. Charles Conyers sang several pieces in an able manner.

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THERE is at present a strong demand for male quartet vocalists, and a recently formed organization of this kind, styling themselves the Westminster Glee Singers, gave a very successful Concert at the Westminster Town Hall on the 6th ult. The names of the artists are Messrs. Walter Coward, Charles Ackerman, Harper Kearton, and W. H. Brereton, and their combined efforts, which showed the results of careful rehearsal and perfect mutual understanding, were warmly appreciated. Solo pieces were contributed with success by Madame Clara Samuell, Miss Marian McKenzie, Madame Frickenhaus, and Mr. Whitebouse. The artistic efforts of the Trombone Quartet should not pass unrecognised.

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d in his Charles Miss Winifred Williams, a pianist whose musical intelligence is equal to her executive powers, was assisted by several well-known artists at her annual Concert at Gresham Hall, Brixton, on the 11th ult. Heard to advantage in Chopin's Ballade in A flat major, the poetic spirit of which she accurately caught, Miss Williams enhanced the favourable impression thus created by the skill with which she executed the pianoforte portion of a Trio by Reissiger. In this Messrs. Arthur Payne and William C. Hann were her companions; Miss Ethel Williams, a pomising juvenile pupil of Miss W. Williams, was encored in her rendering of Grieg's "Norwegian Bridal Procession."

The patriotic element in Mr. Frederick Bevan's Concert, given at St. James's Hall on "St. George's Day and Shakespeare's Birthday," was confined to a "Fantasia on old English airs," played by the body of eight instrumentalists and a pianist who style themselves "The Meistersingers' Orchestra"; but the numerous audience seemed fully satisfied with the programme provided them, which included two new songs by the Concert giver, respectively entitled "The dream of my heart" and "The mighty river," sung by Mr. Edward Lloyd and Miss Clara But; and other ditties and part-songs, for the rendering of which Miss F. Bethell, Miss Greta Williams, and the "Dilettante" Vocal Quartet had been engaged.

MADAME FRICKENHAUS gave a highly successful Concert at St. James's Hall on the afternoon of the 18th ult., the addence nearly filling the room. That refined, if not powerful violinist, Signor Simonetti, was associated with our able and conscientious English pianist in Beethoven's Sonata in (0p. 96) and in three movements from a Suite for the same combination of instruments by Ignaz Brüll (0p. 42). Madame Frickenhaus played several small pieces by 1 Schaikowsky, Liszt, and other composers scarcely known as yet in this country, and the Westminster Singers contibuted some unaccompanied pieces with success, singing in place of Mr. Norman Salmond, who was unable to appear in consequence of illness.

Miss Holland's Choir, conducted by Mr. Arthur Prendergast, took possession of the platform of St. Martin's Town Hall, on the 19th ult., for a benevolent object. One of the special elements of a Concert that drew a large atendance was a setting by Miss C. Holland, in the form of a choral ballad, of "Monk" Lewis's grim poem "Alonzo the Brave and the Fair Imogene." The composition chibits perception of dramatic effect, though the means by which results are sought do not invariably commend themselves to the cultivated musician. There is no lack of which proceeds the purpose to which on this occasion it was turned.

The Triennial Handel Festival will, as already amounced, be held at the Crystal Palace on June 25, 27, and 29, preceded, as usual, by a Grand Public Rehearsal on the 22nd. The Monday and Friday of the Festival week will, as on former occasions, be devoted to "The Messiah" and "Israel in Egypt," and a very interesting "Selection" will be presented on the Wednesday. The artists announced to appear are Madame Albani, Madame Melba, Miss Anna Williams, Miss Ella Russell, Madame Clara Samuell, Miss Marian McKenzie, Miss Clara Butt, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Andrew Black, Mr. Norman Salmond, and Mr. Santley.

MR. I. W. Turnney's English Opera Company performed

MR. J. W. TURNER'S English Opera Company performed "The Flying Dutchman" at the Crystal Palace, on March 29. With the song of the "Steersman" the programme.

manager is, in a measure, identified, as he was engaged to sing it so far back as the autumn of 1876, when Mr. Carl Rosa introduced, at the Lyceum, the English version of Wagner's opera. He fulfilled the same duty on this occasion at Sydenham. Mr. W. Ludwig repeated his able performance of the *Dutchman*, Mr. Ottley Cranston sang well as *Daland*, and Miss Chrystal Duncan was a satisfactory Senta. The performance was throughout warmly approved.

The fifth Concert of the present session of the Clapham Philharmonic Concerts was given at the Clapham Assembly Rooms on the 19th ult. The programme opened with a Trio by Gade and ended with another by Godard, the executants being Messrs. Lewis, Clement, and Sidney Hann. Pleasant variety was afforded by the singing of Miss Holford, and three part-songs written by Dr. George John Bennett—who presided at the pianoforte—were rendered by the ladies of the Clapham Choral Society, conducted by Mr. Walter Mackway. Solos by the instrumentalists named completed the programme.

MR. Joseph Ivimey gave a Concert at the Assembly Rooms, Surbiton, on the 3rd ult., when he was assisted by Mrs. Helen Trust, Miss Minnie Chamberlain, Mr. Iver McKay, and Mr. W. G. Forington; also by Mr. John W. Ivimey and Miss Annie Grimson (pianoforte), Mr. A. Slocombe (violin), Mr. Alfred Hobday (viola), and Mr. Arthur Blagrove (violoncello). The chief features of interest were Schumann's Quintet (Op. 44) for pianoforte and strings (last movement), Haydn's Quartet ("Emperor") for strings, and the first movement of Rheinberger's Quartet for pianoforte and strings.

An agreeable Chamber Concert was given by Mr. T. H. Frewin at the small Queen's Hall, on Tuesday, the 3rd ult., the programme consisting entirely of his own compositions. These included a Sonata for pianoforte and violin, an Introduction and Tarantella for pianoforte and flute, and several songs. If Mr. Frewin cannot as yet be credited with much individuality of style, he at any rate writes with musicianly feeling and knowledge of effect. He received able assistance in the execution of his works from Mrs. Frewin, Mr. A. Fransella, Madame Vera, Mr. Karlyle, and G. R. Betjemann.

MR. AND MRS. FRANK MOIR'S Vocal and Instrumental Recital at Queen's Hall, on the 10th ult., served to introduce several new compositions from the pen of the first-named. The best of these were "Thistledown" and "Mistress Rose," eminently graceful and refined productions. Mrs. Moir sang airs by Handel, Mendelssohn, and Hatton, and was successfully associated with her husband in his taking duet "Over the heather." Mr. Herbert Grover also sang; and Miss Lucille Hillier and Mr. Frederiksen were heard in a Duo Sonata by Sjögren.

MOZART'S Twelfth Mass and Rossini's "Stabat Mater" were performed by the St. Peter's Choral Society, at St. Peter's Hall, Brockley, on the 11th ult., under Dr. C. J. Frost's direction. The choruses throughout were well sung. The principal vocalists were Miss Florence Monk, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. Musgrove Tufnail. At the last rehearsal for this Concert Mr. E. N. Davis, the honorary secretary, on behalf of the members of the Society, made a presentation of a silver-mounted ivory bâton to Dr. C. J. Frost.

UNDER the conductorship of Mr. John C. Ward, the Regént's Park Choral Society closed its season on Friday, the 13th ult., at the Christ Church Schools, Albany Street, with a performance of Mendelssohn's "Athalie." The solos were efficiently sung by members of the Society, and Mr. Arthur Fayne contributed much to the interest of the work by his excellent recitation of the verses. Miss Addison presided at the pianoforte.

An excellent invitation Concert was given on the 4th ult., at Colet Court, Hammersmith, by the Colet Amateur Orchestral Society. The programme included a Symphony by Haydn and a spirited Overture by the Conductor of the Society, Mr. W. Arundel Orchard, who is to be heartly congratulated on the excellent playing of the orchestra under his direction. A few vocal solos added variety to the programme.

On the 12th ult, the Walthamstow Musical Society gave its last Public Concert of the season in the Victoria Hall, before a large audience. The programme consisted of Handel's "Acis and Galatea" and Bennett's "May Queen." The choruses were excellently sung, and the soloists, Miss Maude Ballard, Mr. John Probert, and Mr. Frank Swinford, were most successful. Mr. H. Baynton led an orchestra of about fifty performers, and Dr. J. Warriner conducted.

THE Kyrle Choir performed Haydn's "Creation" at Victoria Park on the 4th ult. The soloists were Miss Ada Loaring, Mr. John Probert, and Mr. Arthur Wills. On the 18th ult. the same choir gave Mendelssohn's "St. Paul" at St. Augustine's, Bermondsey, with Miss Ada Loaring, Miss Rina Robinson, Mr. Ager Grover, and Mr. Arthur Appleby as solo vocalists. The Conductor was Mr. F. A. W. Docker on both occasions.

THE annual Choral Festival at Deptford Parish Church took place at Evensong on the 15th ult., when Mendelssohn's "Hear my Prayer" and Schubert's "Song of Miriam" were performed, with organ and orchestral accompaniment. The Canticles were sung to Stainer in B flat. Mr. C. Hugh Rowcliffe rendered valuable aid at the organ, Mr. W. Marriott led the orchestra, and Mr. George Kett, Organist and Choirmaster, conducted.

#### OBITUARY.

WE regret to announce the following deaths:-PAUL FISCHER, in Zittau, on March 12, aged fifty-nine. Since 1862 he was singing-master at the local Johanneum, Cantor at the St. Johannis Church, and Conductor of a concert society founded by him in 1864. He was also known as a writer on musical subjects, many of his essays having appeared in the Neue Zeitschrift für Musik.

having appeared in the Neue Zeitschrift fur Musik.

Jacob Rosenhain, on March 22, at Baden-Baden, aged eighty-one. A pupil of Jacob Schmitt, Kalliwoda, and Schnyder von Wartensee, he started his career as a pianist, and toured as such. In 1849 he settled in Paris, where an opera, "Le démon de la nuit," of his was performed at the Grand Opéra in 1851; another, "Volage et lactor", was given in 1862 at Baden to which ton he jaloux," was given in 1863 at Baden, to which town he moved after the Franco-German war. He also composed moved after the Franco-German war. He also composed three Symphonies, four Pianoforte Trios, three String Quartets, and a Pianoforte Concerto (played by Miss Fanny Davies at the Crystal Palace a few years ago), songs, pianoforte pieces, &c. In 1837 he was in London, and

played at the Philharmonic Society.
DAMASO ZABALZA, on February 25, at Madrid, aged fifty-nine. Professor of the pianoforte at the local conservatoire, and composer of some 200 pieces for his

instrument.

C. F. BURKHARDT, at Zittau, on March 29, aged fifty-one.

Conductor of several choral societies.

DR. JOHANNES SCHUCHT, at Leipzig, on March 30, aged seventy. A pupil of Hauptmann and Spohr. Since 1868 one of the editors of the Neue Zeitschrift für Musik, founded by Schumann. He also wrote biographies of Meyerbeer and Chopin, a book on harmony, three sym-phonies, an opera, "Embecinato," &c.

SEVERIO PUCCI, on March 16, at Venice, aged fifty seven Professor of singing at the Liceo Benedetto Marcello and

an excellent flautist,

ENRICO BIGNAMI, at Genoa, aged fifty-eight. Violinist and composer, his opera, "Anna Rosa," having been given at the Paganini Theatre, Genoa, in 1872. He leaves a similar work, "Gian Luigi Fieschi," in manuscript.

Dr. W. J. WESTBROOK, on March 24, at his residence, Redberry Grove, Sydenham, aged sixty-three. The deceased musician's name is perhaps best known by his numerous arrangements" for the organ, but he had also composed a great many works. He was for nearly forty years Organist of St. Bartholomew's Church, Sydenham, and for thirteen years Conductor of the South Norwood Musical Society. For many years he was an Examiner in connection with the College of Preceptors and the London College of Music. Dr. Westbrook was highly esteemed for his sterling personal qualities as well as his great abilities, and he will be greatly missed by a wide circle of friends.

The Rev. G. W. BARRETT, Precentor of the Cathedral,

Norwich, in which town he died on the 10th ult.

HERR PRAEGER, at Warrington, during the past month. The deceased, who was well advanced in years, was an admirable musician, but had experienced a somewhat chequered career. Thirty years ago he was principal viola of the Liverpool Philharmonic Society, but he had of late

devoted himself mainly to teaching.

Victor Florentin Elbel, at Nice, on the 1st ult., aged seventy-seven. Composer of two oratorios, "Der Münsterbau" and "L'Océan," a military Mass, and many other works. He was born in Strasburg, and after the France. German war removed to Nice, where he became Conductor of the Municipal Band, which under him became a first-rate body of players.

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ARMAND SAINTIS, aged seventy-two, at Montauban, where he was director of the Free School for Singing. He wrote numerous part-songs, songs, pianoforte pieces, and

dances, as well as a Mass.

By the death of Mr. HAYDN PARRY, which took place at Hampstead on March 29, the English lyric stage loses a composer who had displayed unusual ability, and given promise of excellent work in that branch of the art in which British musicians have so far least excelled. His music to "Cigarette" and "Miami," although necessarily light, was yet sufficient proof that he might have developed into a successful dramatic composer. Besides the two works named above, he wrote a cantata, "Gwen," and at the time of his death he was engaged on a composition for the next Cardiff Festival. He was a teacher at the Guildhall School of Music and at Harrow School. He was only thirty-

Dr. Philipp Spitta, at Berlin, on the 13th ult., aged fifty-two. He was one of the most distinguished of German musical littérateurs, and author of the splendid monumental "Life of Bach," of which an English edition, by Clara Bell and J. A. Fuller Maitland, was published by Messrs. Novello about ten years ago. He was born at Wechold, Hanover, and studied at Göttingen. From 1864-1874 he was schoolmaster at Reval and Sondershausen, and in 1874 he went in a similar capacity to Leipzig, where he joined the Bach Gesellschaft, and founded a Bach Choir. About this time he published the first volume of his Bach Biography, for which he had been collecting material for many years. The result of his labours was his being called to Berlin to become Professor of Musical History at the University, second Secretary of the Royal Society of Arts, and Managing Director of and Professor at the Hochschule für Musik. In 1885 he founded, with Dr. Chrysander and Dr. Adler, the famous Vierteljahreschrift für Musikwissenschaft, to which he contributed many valuable articles; a collection of them was recently published under the title of "Zur Musik." He edited the musical works of Frederick the Great, Buxtehude, and Schütz, and founded the extremely valuable series of ancient works now in course of publication under the collective title of "Denk-mäler deutscher Tonkunst." At the time of his death he was engaged on a "History of Romantic Opera." had frequently expressed his conviction that he would die of apoplexy in his fifty-second year, as his father did, and his foreboding has, alas! come true. His death is an irreparable loss to the science of musical history.

MR. CHARLES P. SMITH, who died at the Guildhall School of Music, on the 18th ult., aged forty-three. He had been Secretary of this popular Institution since its foundation in 1880, and as he was responsible for the greater part of the administrative work, the striking success of the administrative work, the striking success of the school is, without doubt, in a great measure due to him. Mr. Smith was at first connected with the manage ment of an amateur orchestral society, conducted by the late Mr. Weist Hill. When the latter was appointed principal of the poorly for the po of the newly founded school, Mr. Smith was asked to become secretary. The remarkable growth (from 62 to 3,500 pupils) of this largest of conservatoires is a matter of English musical history, and Mr. Smith's name will be always closely connected with it.

AT the Industrial Exhibition, South Kensington, which will open on the 5th inst., selections of music will be performed daily by the bands of the Grenadier, Coldstream, and Scots Guards, and two Organ Recitals will be given daily by Mr. H. C. Tonking.

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### THE ART OF CHANTING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It was not, nor is it, my intention to enter upon a paper war with "A Cathedralist"; we must agree to differ about many things. But I should like to point out that in about many things. But I should like to point out that in his letter this month he has not quoted me quite fairly in his last two paragraphs. It must be evident that I used the term "rallying point" as synonymous with "accent mark," taking the latter to mean that place where the barred time should begin, and I fail to see why there need be more "confusion" before this place, however chosen, in one system than in the other. As regards the second point, I was attacking the theory that the accent-mark preserves the seven-bar rhythm. If my letter in your March number be compared by your readers with "A Cathedralist's" rejoinder, it will be found that he has not been quite ingenuous in saying that I " contemplate the application of the bar throughout the chant, recitation and all." If he meant it for a joke, well and good, but in that case he had better follow the example of Artemus Ward and label it as such .- Yours faithfully, I. PERCY BAKER. April 17, 1894.

ANCIENT GREEK NOTATION. TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been much surprised of late to hear that persons who are presumably well acquainted with musical history have expressed doubts as to the possibility of transnatory have expressed doubts as to the possibility of trans-lating the Greek music, discovered in November last at Delphi, into modern notation! The Greek notation has never been lost sight of. It is preserved in the works of Alypius, Gaudentius, Bacchius senior, Aristides, Quin-tilianus, and Bothius. Greek rhythm certainly has been misunderstood until lately; but thanks to the discovery, in 1785, at Venice, of a MS. on Rhythm by Aristoxenus, (sirea B.C. 300), and the publication by Bellermann, in 1841, of a treatise on music by an anonymous Greek writer of the second century A.D., we are now in possession of the rhythmical theory of Greece. The notation has been tabulated by M. Gevaert, in his "Histoire de la Musique de l'Antiquité," Vol. I. Ancient Greek music, as a matter of fact, can be translated into modern notation far more acialy than that of the Middle Ages—say of the tenth, eleventh, or twelfth centuries.—I am, &c.,
April 21, 1894.

C. F. ABDY WILLIAMS.

THE "MISSA PAPÆ MARCELLI" IN EDINBURGH.

TO THE EDITOR OF " THE MUSICAL TIMES."

Sir,-Allow me to correct one or two of the statements made in your esteemed paper regarding the preparation of the "Missa Papæ Marcelli" by the St. George's Choir. Every practice except three was conducted either in the church or in the Session House.

As it was never intended to give a performance of the "Missa" in the church, the Session was never approached in regard to that matter.—I am, &c.,

HENRY HARTLEY. 22, South Clerk Street, Edinburgh, April 23, 1894.

THE OLDER MUSICAL SOCIETIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Could you or any of your readers kindly inform me of the dates of establishment of the older existing musical societies? The Exeter Oratorio Society was established in 1846, and I am anxious to discover what societies still existing heavy before that date.

Societies, still existing, began before that date.

I should be much obliged if you would kindly insert this in your valuable paper.—Yours truly,

Exeter, April 23, 1894.

JOHN GALT.

#### TO CORRESPONDENTS

\*\*\* Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted.

The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always keft in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sent of the paper. current sale.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ambleside.—The Choral Society brought its season to a close on the 4th ult., by a performance of "The Messiah." The soloists were Miss Marjorie Eaton, Miss Simpson, Mr. Blagbro, and Mr. Copland. Mr. Collinson led a capable band, and the chorus-singing reflected great credit upon Mr. Reddropp, the Conductor.

Arbroath.-One of the most enjoyable Concerts yet given by the Choral Union took place in the new Public given by the Choral Union took place in the new Public Hall on the 11th ult., when an excellent performance was given of Sullivan's "Golden Legend." The solos were admirably interpreted by Miss E. Davies, Miss A. Layton, Mr. C. Ellison, and Mr. W. H. Burgon. Mr. J. Hartley presided with skill and judgment at the organ, and the chorus and orchestra, the latter led by Mr. W. H. Cole, executed their respective tasks in a manner that reflected great credit on the Conductor, Mr. G. Neale.

ASHBURNE, DERBYSHIRE.—An interesting performance of excerpts from the works of Gounod was given on March 29 by the Orchestral Society, led by Mr. W. R. Cave and conducted by Mr. Tutt. A good selection of glees and part-songs were well sung by the London Lyric Vocal

AYLESBURY.—The long-established Sacred Harmonic Society gave a successful performance of "The Messiah" on the 12th ult. The chorus-singing showed satisfactory by Masters E. Wood and F. Campbell, Mr. V. Jarvis, and Mr. G. Stubbs. Mr. R. S. C. Keymer, Organist of the Parish Church, conducted with his usual skill.

BARROW-IN-FURNESS .-- An excellent Concert was given on the 5th ult., in the Town Hall, by the Choral Society, assisted by the Lyric Union, with Mdlle. Olga de Mohl as solo vocalist and Mr. Frederick Dawson as pianist, under the conductorship of Dr. E. Brown.

BECKENHAM.—The Albemarle Choral Society, under the conductorship of Mr. C. A. Lidgey, gave its second Concert of the season at the Public Hall, on the 5th ult., before an of the season at the Public Hall, on the 5th ult., before an appreciative audience. The most important work in the programme was Gounod's "De Profundis," the choruses in which were well rendered, the quartet artistically sung by Miss Green, Miss M. Burton, Rev. C. V. Day, and Mr. Beck, and the baritone solo by Mr. Eric Smith. Among other choral pieces was Mozart's "Ave Verum," the performance of which merits special praise. Pianoforte pieces were alwayed by Miss I. Cora and violin select contributed were played by Miss L. Carr and violin solos contributed by Herr Gustav Schmidt, the rendering by the last-named of the Andante and Finale from Mendelssohn's Concerto being greatly enjoyed. Other soloists were Mrs. Ernest Viney, Miss Ella Smith, Miss Cobbett, Miss Randell, Mr. Calver, and Mr. A. Cornish.

BIGGLESWADE.—The sixth Concert of the District Choral Society took place in the Town Hall on the 19th ult., when Gaul's cantata "Una" was performed for the first time here, under the conductorship of Mr. J. G. Cooper. The principal vocalists were Miss R. Long, Mrs. Wilby, Mr. J. Bartlett, and Mr. W. Bennett, and an efficient orchestra was led by Mr. G. H. Wilby. led by Mr. G. H. Wilby.

BLACKBURN.—The second Concert of the nineteenth season of the St. Cecilia and Vocal Union took place in the Exchange Hall, on the 17th ult., when Mendelssohn's "Athalie" and a miscellaneous selection were performed. The choir sang with remarkable precision and attack, and gave an altogether admirable interpretation of the choruses, and as the orchestra was that of Sir Charles Hallé it is needless to say that the instrumental portion of the Concert received full justice. The chief soprano part was admirably sung by Mrs. Hutchinson, the other parts being efficiently given by Miss Beet, Miss L. Beads, and Miss M. Walker (members of the Society). Mr. Charles Fry recited the verses, and after the accompanied recitation was heartily applauded. In the second part Mrs. Hutchinson was encored for a charming rendering of "Nymphs and Shepherds," and a special feature of interest was the powerfully dramatic recital by Mr. Fry of "Eugene Aram," with Dr. Mackenzie's appropriate incidental music. This had been specially scored for the occasion, and was admirably played by the orchestra under the skilful and vigilant direction of Mr. J. H. Rooks, who was throughout a most admirable Conductor.

Bodmin.—Handel's "Messiah" was given on March 28, in the New Public Rooms, by the Choral Society, supported by a professional orchestra led by Mr. H. V. Ball. The choruses were admirably rendered, and the soloists were Miss Ellery, Miss Jackson, Mr. Dean Trotter, and Mr. J. S. Bishop. The Rev. C. H. Townsend ably presided at the pianoforte, and Mr. C. E. Juleff, Organist and Choirdirector of the Parish Church conducted. director of the Parish Church, conducted.

BROADSTAIRS .- A highly successful Concert was given in the large Hall of St. Mary's Home, on the 11th ult., by the Broadstairs and St. Peter's Choral Society. The works performed were Mendelssohn's "Hear my Prayer" and Handel's "Acis and Galatea," with Madame Larkcom and Messrs. H. Lott and A. Osmond as soloists, under the careful conductorship of Mr. D. Lott. The chief interest of the Concert, however, lay in the production of a Symphonic Suite by Mr. H. Osmond, Organist of St. Peter's, Thanet. The work is cleverly written and was effectively played by the local orchestra, assisted by the Royal Engineers' band, under the able conductorship of the composer.

BROUGHTY FERRY.—A praiseworthy performance was given on the 12th ult., in the Volunteer Hall, of Handel's "Judas Maccabæus," by the Choral Union, under the conductorship of Mr. A. M. Stoole. The soloists were Miss E. Davies, Miss A. Layton, Mr. C. Ellison, and Mr. W. H. Burgon, the chorus was augmented by some ten or twelve members of the Dundee Choral Union, and the accompaniments were played by a small orchestra, ably led by Mr. W. H. Cole.

BURNTISLAND. — Effective performances of Mendelssohn's "Lobgesang" and Macfarren's "May Day" were given by the Choral Union, in the Music Hall, on The solos were sung by Miss M. Simpson and Mr. T. E. Gledhill, and the choruses rendered with admirable precision by about seventy singers. A small orchestra from Edinburgh, led by Mr. G. Banks, played the accompaniments, and Mr. Gray ably conducted.

CALNE.-The annual Easter Concert was given in the Town Hall on the 9th ult., when Mendelssohn's 42nd Psalm and Gaul's "Una" were performed by a chorus and orchestra of about sixty executants. The soloists were Miss C. Aldersley, Master E. Wood, Mr. E. Morgan, and Mr. J. Lomas. Mr. W. R. Pullein conducted.

CATERHAM.—A very successful performance of Sullivan's "Golden Legend" was given here on the 11th ult., by the Choral Society, under the conductorship of Mr. Charles Hunt. An excellent solo quartet was provided in Miss Margaret Hoare, Miss Hannah Jones, Mr. Hirwen Jones, and Mr. Musgrove Tufnail. The choral numbers were effectively sung, and Mr. F. Parker led an efficient orchestra.

Society gave its second Concert on the 12th ult., when cellaneous selection. The soloists were Madame Ats

Bennett's "May Queen" was performed by a chorus and Bennett's May Queen was performed by a coorus and orchestra of about seventy performers. The solos were sung by Miss Lyon, Mrs. Powne, Mr. Small, and Mr. White, Mr. C. Fletcher contributed a violin solo with much acceptance. During the evening the Conductor, Mr. Tidman, was presented with a silver-mounted bâton.

CHIGWELL.—A large audience filled the Grammar School on the 6th ult., when a miscellaneous Evening Concert was given by Madame Strathearn, Miss Johnstone, Mr. H. F. Chamen, Mr. A. Barlow, and Mr. C. Barnard. Mr. Henry Riding accompanied.

CIRENCESTER.—The Choral Society, assisted by members of the Cheltenham, Gloucester, and Tetbury choral of the Cheltennam, Gloucester, and retoury choral societies, gave an excellent performance of Sulivaries "Golden Legend" on the 5th ult., in the Corn Hall. An admirable vocal quartet had been provided in Miss Medora Henson, Miss Marie Hooton, Mr. E. Branscombe. and Mr. A. Barlow; and an efficient orchestra was ablyled by Mr. E. G. Woodward. Mr. Edward Brind conducted with his usual skill.

CROSTHWAITE.—On the 5th ult. Handel's "Judas Maccabæus" was given in the Parish Church by the Choral Society, numbering 100 voices, under the batton of Mr. P. T. Freeman, Conductor of the Society. The choruses were effectively sung, and a good band, chiefly consisting of members of Sir Charles Halle's Ornestra, was ably led by Mr. F. W. Schofield. The organ, an instrument of forty-one stops, was also used. The principals were Miss F. Sellers, Mr. E. Henderson, Mrs. Monnington, Mr. W. C. Fredericks, and Mr. D. Harrison.

CROYDON .- " The Ancient Mariner " was performed by the George Street Choral Union on the 10th ult. The solos were well rendered by Miss Agnes Walker, Miss Weight man, Messrs. Smallwood, Slack, Sink, and H. Maynard Carter. The Conductor was Mr. W. E. Bartlett. Miss Johns accompanied.

DERBY.—The Musical Society gave its last invitation Concert of the season, in the Temperance Hall, on the 13th ult. The chief work performed was Handel's "Aleste," of which an excellent rendering was given by a chorus and string band of seventy executants. The vocalists were Mrs. Barwin, the Rev. Howard Stables, Mr. A. Bambridge, and Mr. F. T. MacDonnell. It is to be regretted that this glorious little example of the great master is not better known. Mr. Arthur Cusins conducted, as usual.—The Orchestral Union brought its twelfth. as usual.—The Orchestral Union brought its twelfth as usual.—The Oriental form brought is twenty as season to a close on the 18th ult., when the programme included Schubert's "Unfinished" Symphony in B minor, the Overtures to "Giustino" (Handel), "Medea" (Chembini), "Hebrides" (Mendelssohn), "Stradella" [Flotw, and Edward German's three dances from the incidental music the work of the strange of the to "Henry VIII." Mr. F. T. MacDonnell was the vocalist. The band, led by Mr. E. J. King, consisted of about sixty performers, and Mr. Arthur Cusins conducted.

DEVIZES .- One of the most successful Concerts yet given by the Musical Association took place on the 2nd ult, when Handel's "Judas Maccabæus" was excellently performed by a chorus and orchestra of about 120 executa Assisted by the soloists, Miss Jessie Stratheam, Mr. Grahame-Coles, Mr. Sidwell Jones, and Mr. Egbet Roberts, under the conductorship of Mr. H. H. Baker.

DOVER.—The Choral Union gave, on the 3rd ult., a fairly good performance of Haydn's "Creation" and Sir Herbert Oakeley's motet "The glory of Lebanon," with orchestral accompaniment. Mr. H. J. Taylor ably conducted.

EGHAM.—The Choral Society, conducted by Mr. S. Exton Swaffield and supported by a small orchestra led by Mr. A. E. Dyson, gave a performance, on the 12th ult, in the Literary Institute, of "Judas Maccabæus." The solos were effectively sung by Miss A. Simons, Miss R. Dafforst, Mr. H. Stubbs, and Mr. B. Ranalow; and Mrs. Ormiston rendered valuable assistance at the pianoforte.

CHARD, SOMERSET.—The recently-formed Harmonic ciety gave its second Concert on the 12th ult. when

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Patterson, Miss Minnie Chamberlain, Mr. Henry Lindsey, and Mr. Arthur Strugnell. Assistance was also given by Miss A. E. Marter (violin), Miss Florence Maye (harp), and Mr. H. Norton and Mr. H. Riding as accompanists. Mr. D. Penrose conducted.

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EXETER.—The Oratorio Society gave its second Concert of this season on the 17th ult., when Cowen's "Rose Maiden" and a miscellaneous programme was performed. The soloists were Madame Marie Mallia, Mrs. J. Baker, Mr. F. Crimp, and Mr. D. Price, all of whom greatly pleased an appreciative audience. Mr. Lyon conducted, Mrs. J. Carr led the orchestra, and Mr. E. M. Vinnicombe presided at the organ.

EYDON, NORTHANTS.—On March 30 the Choral Society gave its annual Concert. The work chosen was Gaul's a Joan of Arc," which was rendered with much success. "Joan of Arc," which was rendered with much success.
The choral singing was marked by precision and spirit, and
the soloists, Miss L. J. Golby, Mr. A. H. Griffiths, and Mr.
J. L. Jones rendered their parts in a most praiseworthy
manner. The accompaniments were played by a small manner. The accompaniments were played by a small conchestra, assisted by Mrs. G. Thompson at the pianoforte and Mr. G. A. Walker at an American organ. In the second part the Moreton Pinkney Orchestral Society played two pieces, and songs were sung by Miss Goldsmith, Mr. Griffiths, and Mr. Andrews. Mr. J. T. Andrews conducted.

Felixstowe.-The second season of the Choral Society was brought to a close on the 18th ult., by an effective performance of "The Messiah." Miss Florence Monk, who was in excellent voice, gave an artistic rendering of the soprano solos; and the other soloists were Miss Annie Wilson, Mr. H. Slaughter, and Mr. A. Melville. The choruses were well rendered, and an efficient orchestra was led by Mr. E. Cooke. Mr. T. Palmer conducted.

GREAT STANMORE.-A performance of Handel's "Acis and Galatea" was given on the 5th ult., in the Memorial Institute, under the conductorship of Mr. E. B. Morris. The soloists were Miss Jackson, Mr. Clinch, and Mr. A. Wills. Miss Ratcliff presided at the pianoforte and Mr. R. H. Carter at an American organ.

GREENOCK.-The Amateur Orchestral Society gave its second Concert this season on March 27 in the Town Hall. A popular selection of pieces was effectively performed under the leadership of Mr. J. B. MacCallum, and songs were contributed by Miss Baillie and Mr. T. Graham.

GRESFORD,—On the 9th ult. the Choral Society gave a successful performance of Gaul's "Ruth," followed by a miscellaneous programme, under the conductorship of Mr. Madame Kate Meredith, and Mr. T. Reginald James. The Conductor played Grieg's Sonata in E, and shared the duties of accompanist with Mr. Ll. Jones and Mr. Walter

HALIFAX, Nova Scotia.—Stainer's "Crucifixion" was sung for the first time here, by the Cathedral Choir, on March 16 and 21, under the direction of Mr. Frank Gatward, Cathedral Organist and Choirmaster. There were crowded congregations, and the services were impressively rendered. Dr. Agutter's Communion Office in G was used at the Easter Choral Celebration.

IPSWICH .- At the invitation of Miss de Orellana, who has done so much to promote the appreciation of good music here, Mr. E. F. Jacques gave, on March 29, a Lecture on Beethoven. After a brief but comprehensive introduction dealing with the social surroundings into which the great composer was born, the lecturer gave a sketch of his life, the characteristics of his musical style, and his influence on the art. Several anecdotes were told, illustrative of his idiosyncrasies, and numerous excerpts from the master's works played by the lecturer. There was a most appreciative audience.

Gledhill, and Mr. J. Galloway, and the choruses admirably rendered. Mr. J. F. Guyer led a small orchestra, and Miss McCormick and Mr. M. B. Kidd presided at the pianoforte.

LANCASTER.—An excellent performance of "St. Paul" was given on March 28 by the members of the Choral Society, under the conductorship of Mr. J. W. Aldous. The principal vocalists were Miss Medora Henson, Master Davies, Mr. James Leyland, and Mr. David Hughes. Mr. J. Slater presided at the organ, and the Lancaster Orchestral Society, led by Mr. Pycroft, rendered valuable help in the accompaniments.

LLANFAIRFECHAN.—A very successful performance of Gaul's new cantata "Una" was given, on the 3rd ult., by the Choral Union, under the conductorship of Mr. Llewelyn Jones. The soloists were Miss Effie Lempriere, Miss Jones, Mr. Hugh Jones, Mr. W. Parry, and Rev. E. J. Owen. The cantata was followed by a miscellaneous selection, in which Miss Hughes, Mrs. Mills, and Mr. Humphrey Jones, principal tenor, Bangor Cathedral, took

LOUGHTON.—Great enthusiasm prevailed on the 11th ult., when the first performance of Oratorio with orchestra was given in the Public Hall by the Choral Society, under the direction of Mr. Henry Riding. The soloists were Miss Adele Kühn, Madame Lena Law, Master Herbert Clinch, Mr. Herbert Clinch, and Mr. Robert Grice. The orchestra of thirty-two players was led by Mr. Burnett Carter, and the Organist was Mr. H. Norton.

Morecambe.—The Musical Society chose Handel's "Judas Maccabæus" for its seventh Concert, which took place on March 29, in the Winter Gardens. The soloists engaged were Miss L. Cestria, Miss F. Houghton, Miss H. Gorton, Mr. C. Blagbro, and Mr. G. Heller. The chorus and orchestra, the latter led by Mr. Pycroft, numbered upwards of 200 executants, and the rendering of the work well sustained the reputation of the Society. Miss F. M. Dutton presided at the organ, and Mr. J. W. Aldous conducted.

Newcastle-on-Tyne.—The fourth annual Concert of the Northern Musicians' Benevolent Society took place the Northern Musicians' Benevolent Society took place on March 28, in the Town Hall. An orchestra of about 100 instrumentalists, led by Mr. J. Abram, gave admirable renderings of Weber's Overture to "Euryanthe," Mozart's "Jupiter" Symphony, and Gounod's "Funeral March of a Marionette," and ably supported Mr. J. M. Preston, who played in a masterly manner the solo part of Mendelssohn's Pianoforte Concerto in G minor. Madame Amy Sherwin being unable to fulfil her engagement as solo vocalist, her place was capably taken by Miss Minna Fisher.—On March 29, before a large audience, the Jesmond Presbyterian Church Choir and Musical Society Jesmond Presbyterian Church Choir and Musical Society gave an excellent rendering of J. More Smieton's "King Arthur." The choir numbered sixty voices, and the soloists were Miss Kate Taylor, Mr. J. Hildreth, and Mr. R. G. Thwaites. The programme also contained Nicolai's "Merry Wives of Windsor" and Mendelssohn's "Son and Stranger" Overtures. Mr. J. Abram ably led the orchestra, and Mr. C. A. H. Todd conducted. In the course of the evening Alderman Sutton (President of the Society) presented Mr. Todd with a silver-mounted ivery hdrag as a token of esteem from a silver-mounted ivory bâton as a token of esteem from a silver-mounted ivory bâton as a token of esteem from the members of the Society.—A highly successful Choral and Orchestral Concert took place on the 10th ult., in Elswick Road Wesleyan Church, under the conductorship of Mr. G. Dodds, the programme including Mendelssohn's "Hear my Prayer," the solo part of which was sung by Miss M. Thompson. Other soloists were Miss C. Bradford, Miss A. Moffitt, Miss E. Henderson, Mr. A. Freeman, Mr. J. G. Marr, and Mr. G. H. Coy. Mr. G. Dodds, jun., presided at the organ, and gave an effective performance of the solo part of Handel's fourth Organ Concerto, in which he was ably supported by the Clayton Orchestral Society.

—A large audience assembled on the 11th ult., in the Kirkcaldy.—Mendelssohn's "St. Paul" was performed, on the 13th ult., by the Dysart Musical Society, under the Conductorship of Mr. James Gray. The solos were effectively sung by Miss Edmonds, Miss Grubb, Mr. T. E.

Mr. J. H. Beers. The programme included Beethoven's second Symphony, Edward German's "Henry VIII." Dances, and Rossini's Overture to "Semiramide." Miss Jessie Hotine greatly pleased by her artistic singing.

NEWPORT.—A very successful Concert was given, on the 5th ult., in the New Drill Hall, by Mrs. Alfred Morris, 5th ult., in the New Drill Hall, by Mrs. Alfred Morris, whose admirable choir of about a hundred voices sang an excellent selection of madrigals and part-songs. Vocal solos were contributed by the Concert-giver, Miss Lilian Jones, Miss Kate James, Mrs. Adye, and Miss Homan; and duets and trios were sung by Mrs. Lamb, Miss F. Tamplin, Miss Tapson, and Miss M. James.

Newtown.—A highly successful performance of Handel's "Messiah" was given in the Victoria Hall, on March 30, under the management of the members of the Glee and Madrigal Union. The soloists were Miss Annie Kearton, Miss Bessie Evans, and the Westminster Singers (Messrs. Walter Coward, Harper Kearton, Charles Ackerman, and W. H. Brereton). With such capable principals and an efficient orchestra and chorus, numbering 160 performers, an exceedingly satisfactory result was secured. Mr. Stephenson led the band, Mr. W. P. Phillips assisted at the harmonium, and Mr. J. C. Gittins conducted.——A grand Morning Concert was held in the Public Hall on the same day, when the above artists, with the band, gave an interesting selection of vocal and instrumental music. Mr. G. H. Bell played the pianoforte accompaniments, and Mr. W. S. Stephenson conducted. Crowded audiences attended on both occasions. The net proceeds were devoted to the funds of the Montgomery County Infirmary.

NORTHAMPTON.—The great interest manifested here in Gounod's "Redemption" was shown by the overflowing audience that attended, on March 29, the second performance of the work by the Choral Society. An excellent performance was given, the brilliant and dramatic orchestration being especially well rendered. The soloists were Miss N. Gosnell, Miss Old, Mrs. Bartle, Mr. C. Ravenhill, Mr. A. W. Warren, Mr. W. Bennett, the Rev. W. M. Mitchell, and the Rev. G. Chappell. Mr. R. W. Strickland presided at the organ, and Mr. Brook Sampson

NORTH BERWICK.—The annual Concert of the Choral Union took place on the 18th ult., in the Foresters' Hall. The choir, comprising about ninety voices, under the skilful conductorship of Mr. T. S. Guyer, sang Gade's "Spring's Message" and a number of madrigals and part-songs with admirable expression, and vocal solos were contributed by Miss Talon, Miss Jessie Smith, and Mr. D. M. Jackson. The programme also included several instrumental pieces, which were played by the Conductor, Mr. H. Crumplin, Mr. J. F. Guyer, and Herr Hochstein. Mr. A. Ashton acted as accompanist.

OUNDLE.—The Choral Society gave its annual Concert in the National School on the 6th ult. The most important works chosen were Hamish MacCunn's "Lord Ullin's Daughter" and Villiers Stanford's "The Revenge," the Daughter" and Villiers Stanford's "The Revenge," the chorus in which was well supported by an orchestra of about fifty executants, led by Miss Prentice. In the miscellaneous second part Mrs. Burrows and Mr. J. B. Smith sang with much acceptance, and Mr. W. H. Squire's violoncello solos greatly pleased the large audience. Miss M. Prentice played the pianoforte accompaniments, Mr. W. Lenton presided at an American organ, and Mr. C. M. Sputling conducted. C. M. Spurling conducted.

PADIHAM .- A new three-manual organ has just been PADIHAM.—A new three-manual organ has just been erected at the Wesley Chapel by Wordsworth and Co., of Leeds; and on March 31 Dr. C. J. Frost, of London, gave the opening Recital, rendering the following programme: Offertoire in D (Wély), Two Communions (Batiste), Festival March (Wareing), "Come, ye thankful people" (variations), Frost; "Clœlia" (Salaman), Caprice Menuet (Kowalski), Intermezzo and "O Sanctissima" (Chipp), Prelude and Fugue in A minor (Bach). Dr. Frost, on the following day, accompanied a performance of Frost, on the following day, accompanied a performance of "The Messiah," which was given in connection with the opening services. The solo vocalists were Miss Roberts, Bishop. Mr. Joseph Smith conducted.

Miss Rowson, Mr. L. Baldwin, and Mr. W. Arnold; and the choruses were sung by the choir of the chapel, assisted by members of the Padiham Choral Union.

PLYMOUTH. — Gounod's "Redemption" attracted a crowded congregation on the 12th ult. to Sherwell Chapel, The soloists were Miss F. Ellery, Miss N. Bulley, Mrs. G. Oxburgh, Mr. D. Trotter, and Mr. G. Meadows, and the choral and instrumental portions of the work were impressively rendered by upwards of 130 performers. Mr. M. Martin was the Organist and Mr. A. C. Faull the Conductor.

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ST. AUSTELL.-Two performances of the "Elijah" were given, on the 19th ult., in the Parish Church, by an augmented choir and orchestra, ably conducted by Mr. James Griffin, the Organist and Choimraster of the Church, with Mr. F. J. Mountford at the organ, assisted by the orchestral society. The soloists were Mrs. Herring Mason, Mrs. Thornton, Miss Griffin, Mr. J. Dean Trotter, Rev. A. L. Thornton, and Mr. Arthur Gill.

STAMFORD. - An excellent performance of Haydn's "Creation" was given in the Corn Exchange, on the 5th ult. by the members of the Stamford, Oakham, and Boume Musical Societies, under the conductorship of Mr. H. Hare. The principals were Miss A. Norledge, Mr. D. Trotter, and Mr. F. Bevan, and the choir, consisting of some 200 singers, was well supported by an efficient orchestra led by Mr. A. Rippon. Mrs. Tinkler rendered assistance at the pianoforte, and Mr. Nicholson was the organist.

TURTON AND EDGWORTH.—The Musical Society, conducted by Mr. Bostock, gave proof of its satisfactory progress at its Concert, on March 29, in St. Anne's School. The orchestra and chorus numbered about sixty executants, and the soloists included Miss Whitehead, Mr. F. Mellody, Mr. Ramsden, and Mr. V. W. Laithwaite, the last-named a clever clarinetist.

WARWICK .- Dr. Hubert Parry's " Judith " was performed by Mr. Bellamy's Choral Society on the 17th ult., in the County Hall. The solos were effectively sung by the Hon. Mrs. R. H. Lyttleton, Miss Jannings, Mr. E. Branscombe, and Mr. W. Bennett; and capable assistance was also rendered by Miss Ada Chadwick and Miss Ida Tibbits. The chorus and orchestra, numbering about 160 performers, sang in a manner that elicited eulogistic encomiums from the composer, who conducted, and who received an ovation at the close of the performance.

WELLINGTON, NEW ZEALAND.—At the dedicatory services, which took place on February 4 last in St. Peter's Church, an anthem, "The Lord is King," and settings of the "Te Deum," "Kyrie," and "Credo," by Mr. Trimnell, Organist of the Church, were effectively sung by

WEMBLEY.-The Choral Society presented an excellent programme at its second Concert this season, which took place on the 20th ult. in the Workman's Hall. The works place on the 20th ult. in the Workman's Hall. chosen were Bennett's "Woman of Samaria" and Purcell's "Dido and Æneas," in which the solos were sung by Miss F. Monk, Miss Ambrose, Mrs. MacCarthy, Mr. S. Wells, and Mr. M. Morris. Miss Champion and Mrs. Avila played the accompaniments on a pianoforte and harmonium, and Mrs. Emily Lawrence conducted.

WEST BROMWICH .-- On the 18th ult. the Orchestral Society, numbering upwards of forty performers, gave its third Concert in the Town Hall, before an enthusastic audience. The programme included Beethoven's first Symphony, Mackenzie's "Benedictus," and Saint-Saëns's Introduction and Boards Grant Saint-Saëns's Introduction and Rondo Capriccioso (Op. 28), the violis solos of the two last named being effectively played by Mr. W. H. Henley. Several songs were pleasingly given by Miss Bellamy. Mr. Frederick Stamps conducted, and the accompaniments were played by Mr. A.S.

YEOVIL.—The Musical Association, consisting of 100 performers, gave an excellent rendering of "The Messia" on the 10th ult. The principals were Miss Ada Loang, Miss Greta Williams, Mr. Ferris Tozer, and Mr. S. J.

XUM

Organist and Choirmaster to St. Ethelburga, Bishopsgate.—Mr. W. A. Montgomery, Organist and Choirmaster to the Parish Church, Closeburn, N.B., and Music-master to Wallace Hall Academy.—Mr. Alfred H. Allen, Organist and Choirmaster to St. Matthias' Church, Bristol.—Mr. G. Bernard Gilbert, Organist to the Corporation of West Ham.—Mr. Ralph Dadge, Organist and Music-master to St. George's School, Harpenden, Herts.—Mr. Hartwellones, to the Blue Coat Hospital, Liverpool.—Mr. Alfred G. Woodham, Organist and Choirmaster to Immanuel Church, West Brixton.—Mr. W. Trehonne Sharp, Organist and Choirmaster to St. Peter's, Dulwich Common.—Mr. Frederick W. Holloway, Organist and Choirmaster to St. Peter's, Dulwich Common.—Mr. Frederick W. Holloway, Organist and Choirmaster to St. Paul's, Herne Hill.—Mr. Arthur E. Kipps, to the Licensed Victuallers' Asylum Chapel, Asylum Road.

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CHOIR APPOINTMENTS.—Mr. Bruce Steane, Hon. Choirmaster to the Church Choir Union for the Rural Deanery of Spitalfields.—Mr. Theodore George Belcher (Alto), to Ripon Cathedral.—Mr. Herbert Dyer (Tenor), to Holy Trinity, Knightsbridge.—Mr. H. C. Townsend (Tenor), to St. Anne's, Soho.—Mr. William H. Brown (Tenor), to Quebec Chapel, Portman Square.

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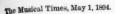
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